

the village Voice

A WEEKLY NEWSPAPER OF GREENWICH VILLAGE

10c in Metropolitan New York; 15c elsewhere
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At Mr. Beame's

They Shall Not Speak, Or Touring the Cubicles

by Jack Newfield

The Summit Hotel looks like it was designed by Andy Warhol for the Miami beachfront. Instead, it stands amid the drug stores, lunch counters, and newspaper stalls of Manhattan's Lexington Avenue. It is the headquarters for Democratic mayoral candidate Abraham Beame and his "team."

On the second floor of the hotel there are about 30 rooms, each with a cardboard sign over its door announcing the campaign functions that are performed within. Some signs bear such descriptions as Labor, Research, Students, Speakers. Others deal with those oppressed minorities all campaigns must cater to: Manhattan Women, Irish Americans, Puerto Rican Americans, the Polish American League of Democratic Voters of New York City, and just plain Women.

Through the narrow corridor pass many of the leading Democratic Party politicians in the city. Bert Podell the Brooklyn assemblyman is there. So are Brooklyn leader Stanley Stein-

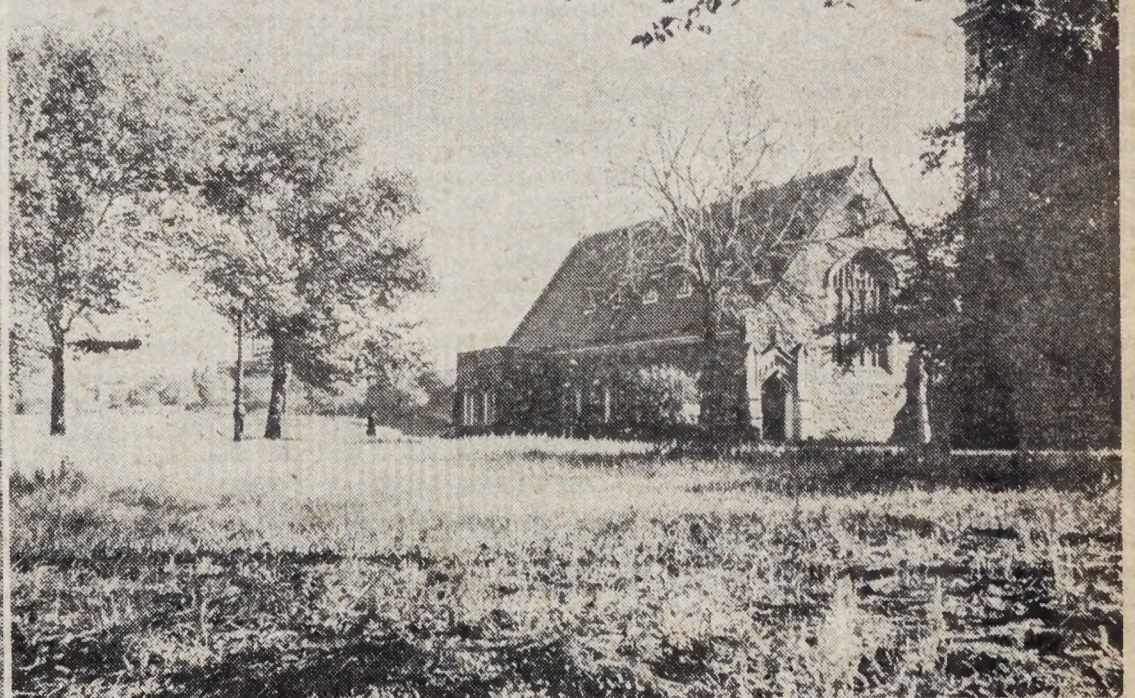
gut, reformer Bentley Kassal, defeated mayoral aspirant Paul O'Dwyer, and a former member of the Screvane team, Daniel Patrick Moynihan.

There are also a lot of clubhouse pros with shiny hair, pink shirts, flowers in lapels, cigars, and Vic Tanny tans. The volunteers do not look very much like those at the headquarters of John V. Lindsay. Some were teenagers who strutted around with waist-length jackets and fedoras cocked at jaunty angles. Many of the women—most seemed to be in their 40s or 50s—wore exotic hairdos and heavy makeup.

In a cubicle marked "Students," three young men sat behind desks, while a pretty girl, carrying a Hunter College notebook, filled out a form.

"What is it about Beame that attracts you to his campaign?" I asked the girl.

One of the boys behind the desk quickly picked up the phone, dialed an extension, and snapped, "Tom, there's a newspaper guy here asking questions."



Voice: Fred W. McDarrah
THE DESERTED VILLAGE in midstream. The island called Welfare in the East River is a half-inhabited treasury of post Civil War buildings. But there is a renewed possibility for its future. One suggestion is that it be converted into a New World version of Copenhagen's Tivoli. See story on page 13.

In less than a minute a shiny-haired, pink-shirted pro came into the room and asked, "What do you want?"

"I'm trying to do an atmosphere story on the campaign headquarters," I explained. "I was just trying to interview this volunteer to find out her motives for working for Beame."

"You can't talk to everyone in the campaign," the man said. "A campaign can't have 4000 spokesmen."

I explained I was not interested in politics, but in the personal statements of individuals involved with the "Beame team."

"I forbid you to talk with anyone except those authorized to speak for the campaign," stated my guide.

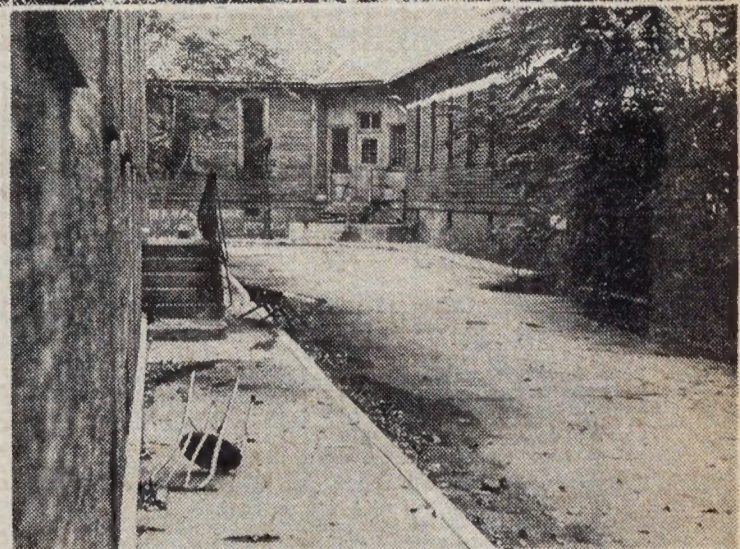
"What do you do in the campaign?" I asked.

"I make the steam," he replied cryptically. Then, pulling hard on my sleeve, he guided me into

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Lindsay, Beame Talk to Dems

The two leading rivals in the New York mayoralty race, Republican - Liberal John V. Lindsay and Democrat Abraham Beame, will speak at a public meeting, sponsored by the Village Independent Democrats, at the Metropolitan Duane Church, 13th Street and Seventh Avenue, on Thursday, October 7, at 8 p. m. Candidates for other offices have also been invited to speak.



At Mr. Lindsay's

Portrait of a Candidate Seeking Out the City

by Paul Cowan

The Hotel Roosevelt, from which New York Republican campaigns have traditionally been launched, seems an ideal setting for the supporters of men like Dwight Eisenhower and Richard Nixon. It is a way-station for established out-of-towners who do not quite have the cultural or economic means to stay at the Waldorf, the Plaza, or the Biltmore. In the lobby you see properly dressed Midwestern businessmen who seem just a little disconcerted by the eccentricities of New York's commercial class; Western parents in town for their annual vacation, who are torn between the excitement of the big city and the pain of controlling their still more excited kids; foreigners whose comfortably furnished suites must seem perfect backgrounds for important transactions.

But these people would be most out of place in John Lindsay's campaign headquarters, which

are on the fourth floor of the hotel. In a room marked Field Operations, for example, "David-off's Raiders," the sort of near-beat teenagers one customarily sees visiting the Village or sitting in orchestra seats at Bob Dylan concerts, joke with one another brashly and then begin a friendly brawl over someone's overcoat. Working with more concentration in suites for Research, Special Groups, and Press are well-dressed Ivy Leaguers who seem to see in the Lindsay campaign a satisfying answer to President Kennedy's injunction that they ask what they can do for their country.

Collective Self-Mockery

The atmosphere of the campaign headquarters can be gauged by the signs, posters, and short epigrams that clutter the walls. A poster of Lindsay which dominates one narrow wall has been made to resemble a half-finished pop-art collage by the insertion of the rectangular maga-

Continued on page 21

address all mail to Box 8, Village Station, New York 10011

John Wilcock

THE VILLAGE SQUARE

The column of lasting significance.

\$12

All About Things to Read

Many of the events that purport to be "news" on your television screen are actually fake reproductions of the actual event—a reenactment for the television cameras which didn't manage to get it on film when it actually happened and consequently ask the news-maker to go through it again. "Someone one day is going to tell a TV interviewer just where he can go" says a writer in England's New Society magazine (25 cents from Cromwell House, Fulwood Place, London W. C. 1) . . . Backstage says the improvement in TV commercials combined with the networks' crummy new schedules has prompted talk of a device to turn off television when the programs come on. . . . If you're a fan of the whimsical Mr. Mum it's enough to say that Putnam's has published a \$1 paperback collection. . . . Current issue of the San Juan Review (50 cents from Box 2689, San Juan, Puerto Rico) carries an article implying that the influx of Cuban refugees into PR has shaken everything up a great deal, and not all for the better. . . . England's best and cheapest book club, Readers Union (10 Bedford Street, London W.C. 2) costs \$1 a month. . . . Canadian columnist and TV star Pierre Berton's book, "My War With the 20th Century" (Doubleday, \$4.50) is full of amusing essays about admen who sell time on classical LP records, revise Shakespearean plays, sponsor executions; as well as marvelous new inventions that turn out to be marvelous old inven-

tions such as carpet sweepers ("no need to plug in"), fountain pen ("writes stronger, clearer than the old-fashioned ballpoint") and ice box ("no more filling pans with water, no messy defrosting"). . . . Old Moore's Almanack, published in England since 1697 with its long-range weather forecasts, horoscopes, and occult and ouija board ads, is now a 35 cent Dell paperback. . . . "The Recently Deflowered Girl" or "The Right Thing to Say On Every Dubious Occasion" (Chelsea House, \$1.50), a sleeper by Mel Juffe and Edward Gorey, has sold 10,000 copies without advertising or publicity. . . . See "Ipcress". . . . That swaggering braggart Jimmy Breslin, literary and saloon expert, isn't even smart enough to know how dumb he sounds. . . . Charles Fort, who died in the '30s, was the Compleat Skeptic. He mistrusted science, and particularly scientists, who are always looking for logical explanations for inexplicable circumstances (and aren't above changing the "facts" to fit their explanations). Fort spent most of his life documenting bizarre things that can't happen like fish dropping out of the sky and people being in two places at the same time. His book, "Lo!" (Ace paperback, 50 cents) lists dozens of them. . . . The last major change in the rules of chess—the principle of the King being allowed to "castle"—was made in the early 16th century. Now Russia's David Bronstein (writing in Izvestia) suggests that Queens also be allowed to castle. . . . "Most of us, in ambitious countries West or East, are living today under a kind of de facto occupation—where men of limited vision and supreme belief in their own infallibility have seized control of our national governments and are using every desperate means to keep themselves in power. . . . When its elected representatives . . . no longer speak for the people who elected them but carry out willingly or reluctantly the dictates of certain powerful interests in control. When ruinous taxes are extracted from the citizens to support police action at home and military adventures abroad, over which the people themselves (lacking responsible representation) have no control of any kind" (Mary Weik writing in her humane, thoughtful "Window on the World," 25 cents from Box 148, Village Station, New York 10014).

VILLAGE BULLETIN BOARD

DEADLINE, MONDAY 7 P.M.
\$2.50 a line. \$5 minimum

Learn acting for Fun, Profit, ego gratification—\$1.00 per class Monday at 8:30 PM. Learn to command attention on stage and off from Playwright Director Harold Swiss. Mid-Manhattan Club, 230A, West 74th St., N.Y. City. TR 3-0457. (1)

ANNOUNCEMENT: A New Social-Cultural Group is now being formed. If you wish to participate in unprejudiced discussion meetings, informal gatherings, outings, or social action programs on humanist lines, contact the American Humanist Assoc., N.Y. Chapter, 345 W. 111 St., N.Y. 25, or call UN 5-7574. (1)

SENSUOUS EAR PIERCING. Free with purchase of Exquisite earrings (\$5. up) THE CONRAD SHOP, 108 MacDougal Street — 6 PM-11 PM. GR 3-5355 (1)

WANTED WRITERS! Short stories, articles, books, plays, poetry. Will help place, sell your work. Write today, free particulars! Literary Agent Mead, Dept. 27A, 915 Broadway, New York 10, N.Y. (1)

WOULD YOU LIKE ROOM TO CREATE? contemplate, rest? Laurentian Lake at door. 40 miles Montreal. Need car. Beautiful, inexpensive. Box 904, VV, Sher. Sq. NY. (1)

TRADITIONAL TURKISH BELLY DANCE CLASSES Improvisational Raga dancing, modern, creative & folk. UN 5-3752 or 864-4003. (1)

At last! A new gathering place for UPPER BOHEMIANS. Music, refreshments, cooht, elegance, interesting people—A wild but homey atmosphere in the East 50's. Every Fri, Sat., Tues. eve. TOWN HOUSE GALLERY. For info, 759-7136. (1)

UTOPIAN COMMUNITY: Send \$2 today for 6 mos. of the hippest newspaper in USA. Exotic social concept. KERISTA SPEELER, P.O. Box 557, Radio City, NYC 10019 (1)

RELAX IN "EDEN" Bring your guitar, chess, camera, book, art work. Free Tai Chi Chuan, sketch, language, Chinese chess lessons. Tea served. Open daily, noon to midnight, \$2. Eden Gallery, 176 Canal, Chinatown, CA 6-9967. (1)

BHAGAVAN SRI RAMANA MAHARSHI'S Teaching: "Who Am I?", "Self-Inquiry." Arunachala-Bhakti Bhagawata, 258 Broadway, N.Y.C. 7. YU 8-6500. (1)

INTERNATIONAL SOCIAL Fri. & Sat., 9 PM, ages 21 & over. French, American, Israeli. Call CO 5-4789. (1)

Producer seeks scripts suitable for an off-Broadway production this year. Send scripts or queries to Francis J. Ryan, 112 Willow St., Brooklyn, N.Y. SCRIPTS PROMPTLY RETURNED (1)

EXPLORE YOGA in a modern, scientific context. Tues. & Thurs., 7:30 P.M. at Yoga Society of N.Y., Inc., 100 W. 72nd St. Meditation, lectures by Dr. Rammurli S. Mishra. Hatha Yoga exercise classes, 7 classes \$15. Call AL 5-9230. (1)

Cocktail Party, Friday, October 8, 6-8 P.M., for benefit of Downtown Independent Democrats. R. Pekarowitz, 780 Greenwich St. \$1.50 contr. (1)

COFFEE HOUSE at West End Collegiate Church, 245 W. 77 St., NOW every Thursday evening at 8- (50c) Informal Discussion. SU 7-1566. (1)

WRITERS: Stop feeling alone and paranoid. Get emotional security by joining your brothers at the WRITERS EXCHANGE. Contact John McAfee, Acting Editor-in-Chief, Writers Exchange, 212 East 13th Street, N.Y. 10003, N.Y. (1)

"F.A.L.N." Premier showing! Documentary film of armed struggle for liberation of Venezuela including the only existing footage of F.A.L.N. guerrillas. FRI., SAT., SUN., OCT. 8-10 & SAT., SUN., OCT. 16-17, 8 & 10 P.M. 116 University Place Contribution \$1.50 Students \$1.00 Young Socialist Alliance (1)

Avez-vous un titre dans votre reservoir? Never mind, stop by the Eighth St. Bookshop, 17 W 8; Gotham Book Mart, 41 W 47, for NEXUS, the lively literary magazine on the go. \$1/copy. Yes, Virginia, we consider exceptional, unpublished mss. (1)

Swingin' Party for Juniors—15 thru 21—Live Band, Records, Refreshments. 99c Contribution. Sunday, October 10th, from 2 to 6 p.m. at Youth Temple, 230A West 74th St., (nr. Broadway TR 3-0457. (1)

Where are you—VIJA—the Latvian Poetry Queen of N.J. I need you again to finish my nude poem. Gene Bloch—the 1 Penny Poet Coop. Top Penay. JA 2-6612, 2-3 pm M-F (1)

"Your Private Secretary" provides quality services to professionals, small business firms. Correspondence, mss., tape transcriptions. Editing, dictation, typing (electrical). Call 215-WA 2-3855 (Phila.) (1)

VICTORY PARTY—NEW CHELSEA REFORM DEMOCRATIC CLUB, 400 West 23rd St., October 10th, 5-8 P.M. Contribution \$1.75. (First drink on the house.) (1)

ANGELS—Do you believe in us? First KENNEDY ERA PLAY PLANNED for Off-Bway. Call 873-1169—NEW FRONTIERS, 206 W. 79th St., NYC. Prayers also accepted. (1)

ARTIST (JUST BACK FROM MEXICO) OPEN HOUSE. Selling large group of paintings (\$10-\$40) large & small, abstract & figurative. Prints from \$3. 100 Pre-Colombian figures from \$10. Masks, sweaters, pottery. Also fine old prints of early NY framed from \$20. Studio at 7 E. 3rd St. (nr. Bowery). 3-7 PM Wed-Sun. (1)

Underground buttons: I'm for Sexual Freedom; Psychedelize Suburbia; Replace J. Edgar Hoover; Let's Legalize Pot; I'm for Legalized Abortion; End Marijuana Prohibition; End the War in Vietnam; Let's Love One Another; Replace Newbold Morris; Civilians Must Control Their Police; Equality for Homosexuals; 25c ea.; 5/51; 15/52; 50/55; Randolph Wicker, 209 Mulberry St., No. 4B, New York, N.Y. (1)

THEATRE OF PSYCHODRAMA Audience participation. Family, delinquency, etc. Nightly 8:30 P.M. Adm. \$2.50. Sun.: The Creative Personality. Moreno Institute, 236 W. 78 St. EN 2-6165. (1)

NEW VALUES IN A REVOLUTIONARY WORLD. An assessment of contemporary morality by Dr. Howard Selsom, author of "Ethics & Progress," Fri., Oct. 8, 7:30 P.M., 853 Broadway. Contr. \$1.00. N.Y. School for Marxist Studies. (1)

CREATIVE PROMOTION: Effective advertising copy, benefits shows, campaigns, promotional letters. Christopher Boal, OR 5-4412. (1)

Models Co-op Club. Professional Artist Models posing life, costume, portrait. We travel. For info. and booking call OR 9-0468—11 a.m.-4 p.m. M-F. (1)

Sidedoor Open House for Young Adults sponsored by Metropolitan Duane Methodist Church, 8 P.M., Thursday, 201 W. 13th St. CH 3-5470. (1)

CHILDREN'S CULTURAL PROGRAM: MUSEUMS, BALLET, MIME, CONCERTS for your children, supervised by young mothers. Children 6-12. Hrs. 10 AM-4 PM. 1st program Oct. 9, NY City Ballet. Call Mrs. Leah Bath, OR 5-2061. (1)

Wanted: socially active lady or gentleman to promote and introduce international piano teacher/lecturer new in US. Highest comm. or other arrangement. Eves TR 7-2299. (1)

ARTISTS: 5-ROOM HOUSE IN FOREST. FIREPLACE. 3 HRS. FROM N.Y.C. NEED 2 OR 3 TO SHARE. GR 3-4446. (1)

WRITERS—FASHION/TEXTILE—WANTED for new publication—Free Lance Basis. Write Box 933, Village Voice, Sheridan Square, N.Y. 14. (1)

CHESS INSTRUCTION 4-week course by Senior Master M. Valvo. \$15. Starts Mon., Oct. 18th, 8 PM. Register now at THE QUEEN'S PAWN, 7th Ave. & 10th St. CH 2-9456. (1)

THE BRIDGE needs intelligent, energetic people for its production staff. Experience unnecessary. Phone OR 3-4600 3-7 P.M. for appointment. (1)

"YOU ARE ALL SANPAKU" or "Come On Baby, It Won't Hurt Bad" William Duffy, translator of George Ohsawa's works under the title of "You Are All Sanpaku" was on the radio the other night. Was he nice and was the other man mean? Anyway we got the book for sale at the Paradox and not only that, we got the food too. You can talk all night but the thing to do is try the food. Michel told me he made Zen goodies for everyone on the program and only the mediator wouldn't eat any. Well Spinoza said "All things excellent are as difficult as they are rare." So I wouldn't kid you that the macrobiotic diet is easy to stick to. However it's not only easy but downright pleasurable to sample a seafood rice and vegetable meal at the Paradox. Not expensive either. Address 64 E. 7 St. between 1st & 2nd Avenue. Telephone GR 3-9168, hours 5:30 P.M. to 10:30 P.M. Daily. (1)

PARTY at Liberals for Lindsay HQ. Dancing, entertainment, refreshments. Friday, Oct. 8th, 9 PM on . . . 544 6th Ave. (nr. 14th St.) Contribution \$1.00. (1)

PSYCHO-CYBERNETICS: Join discussion group now forming in your area. Write P.O. Box 45, Pelham, N.Y., 10803. (1)

SLIM BY XMAS! Lose weight sensibly in "groups" as seen on "Tonight Show." Men & Women. Mondays 2 P.M. & 6 P.M. Weight Losers, 247 W. 72nd St. TR 3-6200 ext. 123. (1)

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SUNDAY COCKTAIL DANCE: Beekman Junior Council's first "open house". BJC members are all college graduates, many with advanced degrees, who find that the college eligibility requirement of the BJC enhances the opportunity to meet other young people with similar backgrounds and with congenial interests. ELIGIBILITY: Men, 21-35, college graduates. Women 20-29, college graduates or juniors or seniors. PLEASE BRING PROOF OF EDUCATION STATUS. Sunday, October 10th, 2-6 P.M. Belmont Plaza, 49 St. & Lexington Ave. Members \$2. Non-members \$3. (1)

Young Adult Group of the Ethical Culture Society presents Mr. William Haddad "Inside New York City." Social to follow Wed, Oct. 13, 8:15 PM. 2 W. 61 St. (CPW) 75c. (1)

Psychedelic Panel Discussion & Organizational Meeting. Thurs, Oct. 7, 8 PM. Town House Gallery, 210 E 53 St. Adm \$1.50. Limited seating. PL 9-7136 Thurs for res. (1)

TOM, DICK AND HARRY of West Fourth Street pre-NOT members of the Mattachine Society Inc. of New York. If they join before Monday, we will not publish their names next week. Send five dollars to the Mattachine Society Inc. of New York, 1133 Broadway, NYC 10010, and become an anonymous member of the homosexual civil-rights movement. (1)

Sunday afternoon Social & Lecture—2:15 to 5 pm (28 & over)—5:15 pm to 8 pm (21-35) Little Synagogue, 27 E. 20 St., near Broadway. Donation of \$1.00 (1)

EDITING OF M.A. THESE & PH.D. DISSERTATIONS Former university English instructor will check and edit your thesis or term papers for spelling, punctuation, grammar and correct syntax. References. Reasonable. Evenings call TR 3-8552. (1)

Will buy several copies THE SOUND OF MY OWN VOICE AND OTHER NOISES with Severn Darden, Mercury OCM 2202 or OSC 6202. Box 925, VV, Sheridan Sq., NY 14. (1)

Seeking: riders daily, Brooklyn to Elizabeth, N.J. Leave approximately 8:30 am. Phone evenings. CL 3-8533. Keep trying (1)

God Horus (stone), 3/4" \$35. Call YU 4-7963. (1)

Ancient Egyptian Scarabs \$25 each. Can be made into beautiful rings. Head of the Lower East Side Democrats for Lindsay now organizing. Call Jeff Stokes or Ray Santini at SP 7-0245. (1)

Paul Goodman, Herbert Gans, Warren Haggstrom, others. Public Conference: Democracy in City Planning, Sat., 16 Oct., 9:30 A.M., Cooper Union. (1)

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Volunteers wanted to tutor reading to East Harlem children. 2 hours weekly.

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Henry Stern

The Politician Is Pipeline to People

by Mary Perot Nichols

Henry J. Stern's political backers range from Ginsberg to Guggenheimer, from the poet's pad to the Park Avenue mansion. Stern is the Liberal Party candidate for councilman-at-large. Ginsberg is Allen, of the Lower East Side, author of "Howl" and the beat generation; Guggenheimer is Elinor, of the Upper East Side, civic leader and member of the City Planning Commission. They are joined—with many others—on a citizens' committee to elect Stern.

Henry Stern is a thin, dark, very young-looking man of 30, with a Kennedyesque shock of hair. He is most often seen and heard by the public presenting to the Borough President's Community Planning Boards items of interest on the various calendars of city agencies. His asides rivet the attention of the listeners to the less than fascinating reading matter. He is presently Manhattan Borough President Constance Baker Motley's chief emissary to and coordinator of the local planning boards. His title is Assistant to the Borough President. He is a man who is fascinated by the civic world.

Stern takes a broader view of

his function as a public servant than do most bureaucrats. He does not hide embarrassing facts. The planning boards are really the local "eyes and ears" of City Hall. But if City Hall wants to know what goes on in the communities, Stern makes sure that the communities know what is going on at City Hall. This knowledge recently enabled local people to snatch a potential recreation pier from the hands of the Budget Bureau, which was about to auction it off.

Another time, Stern's giving-out-the-word to the communities had the effect of frustrating an almost sub rosa drive by the Highway and Traffic Departments to chop off sidewalks and trees throughout the city in order to make wider streets for

vehicles. The resultant uproar over this blow to the pedestrian caused the city to promise that no more street-widenings would take place without local public hearings.

True, the information Stern brings to the planning boards could be found by any ordinary citizen who would care to rush around collecting various calendars, amended calendars, and who would, each day, comb the City Record. But few people are given to this degree of civic dedication.

Because Stern has taken such a strong position on the public's "right to know," he occasionally discovers that fellow officials virtually put him in coventry. His stand, for example, on the

Continued on page 6

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CU Preference: Lindsay, Costello

The Citizens Union announced this week that it "preferred" Republican-Liberal mayoral candidate John V. Lindsay to his Democratic opponent, Abraham Beame.

The non-partisan civic group reserved its highest accolade, "Highly Qualified and Preferred," for Lindsay's running-mate, Timothy Costello. Costello's opponent for the Presidency of the City Council, Queens District Attorney Frank O'Connor, was adjudged "Highly Qualified."

Citizens Union called O'Connor "unique among the district attorneys" for his opposition to the death penalty. It described Costello as a "rare combination of scholarly eminence and practical political know-how. He is a genuine idealist and approaches all city problems with the public welfare as his criterion."

Citizens Union expressed no criticism of Lindsay or his record. It said that he "offers a non-partisan approach" and a "promise of fresh enlightened leadership." The civic group scored Beame for his consistent opposition to "more autonomy for department heads," his insistence on "detailed controls and non-spending of appropriations which have handicapped accepted programs," and his objection to "long-range fiscal planning."

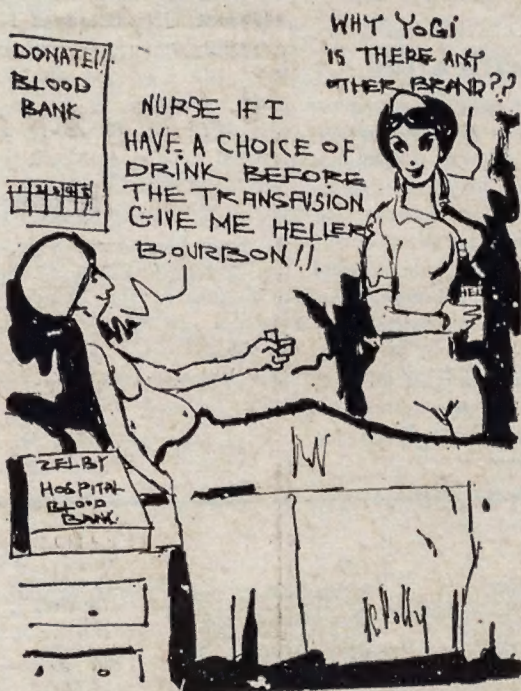
Citizens Union expressed no preference in the race for Comptroller between Milton Mollen, on the Republican-Liberal line, and Judge Mario Procaccino, Democrat.

OPEN THIS SUNDAY & NEXT SUNDAY

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letters to the editor

For All It's Worth

Dear Sir:

I'm glad Adam Clayton Powell is among us. This is not to imply that his actions are to be approved of theoretically. But if there were 10 more like him, public apathy over politicians' lack of ethics would disappear.

Queried on a recent TV interview about his nepotism, international junketing, and general indifference to criticism, he denied nothing and blandly answered, "When I think about some of those other politicians, I'm just a piker." And this, when, as he said, he is "the only black man who is a part of the white power structure."

Powell knows that only a small portion of political crookedness and near-crookedness gets into the press. The Bobby Baker mess, the Massachusetts road-building scandals, the expected failure of the Senate Committee recently in Albany to recommend a meaningful ethics bill, some of the disclosures about the powerful lobbies in Washington are the one-in-a-dozen misdoings that the public ever hears of.

Congressman Powell may be forgiven his cynicism in pondering his situation, wherein, since he can deliver so many votes, he can defy all rules and all canons of taste. He's a better speaker, better looking, and more intelligent than most of his Congressional confreres. As he gaily blows cigarette smoke at photographers and spurns any defense of his reckless actions,

he seems to be saying to all of us, "I'm going to play this white man's game for all it's worth. If you don't like it, you can lump it."

I sign myself as one disillusioned New York taxpayer who likes it; for his very flamboyance calls attention to the widely spread low standards of American politics.

—N. F. Glidden, Jr.
Hudson Manor Terrace
Bronx

Questioning Answers

Dear Sir:

I hope I am just one of many readers to comment on Andrew Sarris's statement (Voice, September 23) that "Unlike Bergman, Dreyer never asks questions he can't answer." Whether or not that statement is true, I do not know, but I seriously doubt that an artist's work should be judged on its ability to answer questions. I feel that Shakespeare's plays raise more questions than they answer, and even if they don't, what does that in itself prove? Is a film or a play that provides the viewer with an answer (no matter how correct or incorrect) necessarily better than one that leaves the viewer with a question? I think not.

Quite often men's lives revolve around questions rather than answers, and since it is part of the artist's task to dramatize the lives of men, the artist almost inevitably becomes involved with questions he cannot

answer. I do not believe that it is a sign of weakness in a filmmaker to tackle such questions. William Faulkner in an interview reprinted in "Writers at Work" once rated modern novelists on their willingness to tackle the impossible. Maybe, in the future, film-makers (auteur theory or no auteur theory) may be evaluated in the same manner.

—Louis Phillips, Jr.
Ninth Avenue

Frozen Fearfulness

Dear Sir:

Paul Cowan's "Changing Times: Policeman's Role Is Not a Happy One" (Voice, September 30) touchingly depicts personal frustration to balance civil order with civil liberties in anxious age whereby bureaucratic self-survival, pride, and publicity have frozen private fairness into public fearfulness.

The answer lies beyond civilian review board, public apologies, or dismissals but common sense that can quickly, quietly, and democratically rectify a hasty policeman's error. This suggests closer community relations between the precinct police and its citizens as well as wider discretion, subject to review, for a precinct captain to withdraw a charge, before it is on record, following a hearing under procedural due process. Perhaps both respect for law and personal freedom can better be served by such a common sense and decency approach.

—Norman C. Ryp
Fifth Avenue

For the Converted

Dear Sir:

Being interested in the Free University of New York and in Cuba, I went along last Saturday to their forum on Cuba, duly paying my dollar. We were first treated to two short films about the Cuban Revolution, the first of which was not uninformative. Then two gentlemen, who were awaiting trial for organizing the student trips to Cuba, proceeded to make long speeches criticizing the one-sided press and other iniquities of the United States—including, of course, Vietnam. With all this I was in perfect agreement, as was, I imagine, almost everyone else in the room. But we have all been hearing similar harangues for years.

Jaf



It was entirely irrelevant to actual life in Cuba, and told us nothing that we did not already know.

So finally, when the "forum" had developed into a full-fledged "Peace in Vietnam" meeting, I objected that we had come to learn something about Cuba. Whereupon a girl replied, "The same thing," showing clearly that her interest lay only in criticizing American policy, and

not in helping the people of Cuba and Vietnam (their only point in common being American victimization). It was suggested that I leave, which I did, to the sound of a glorious hiss—as though I were John Birch himself.

I fully appreciate the fact that these two courageous gentlemen wish to make known their plight, and collect some money for their defense. Had I left under more pleasant circumstances I should certainly have made a contribution. But I protest against what was purported to be an educational forum about Cuba being turned into a political oratorio about America.

I hope that this meeting was an exception to the rule. For if the Free University is merely a collection of the politically disaffected preaching in abject conformity to the already converted, then it is neither a university nor free.

—Peter D. Brown
East 39th Street

Clarification

The letter that appeared on this page last week by Martin Garbus on capital punishment had actually been written by Mr. Garbus many months ago. Since the time he wrote it, the fight has been substantially won. Capital punishment, however, has not been entirely abolished in the nation. Mr. Garbus feels that many of the reasons given in the letter are still relevant in the effort for total abolition.

Feiffer

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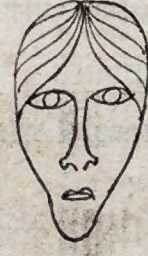
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REASON
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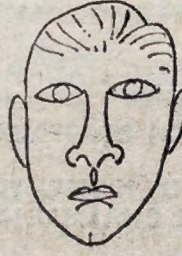
JOHNSON
BELIEVED THE
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AND WHO ELSE
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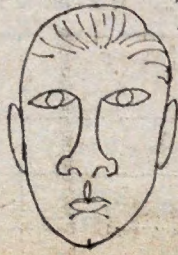
NOBODY.



WHEN MCNAMARA GOT
BACK FROM ALL HIS
TRIPS TO VIETNAM,
TELL ME, WHAT DID
HE SAY?



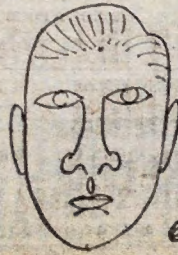
HE SAID: WE ARE
WINNING THE
WAR AND WE WILL
SOON BE OUT OF
THERE.



AND WHO ELSE
BELIEVED THAT?
ANYBODY YOU
KNOW?



NOBODY.



CAN WE TRUST AN ADMINISTRATION TO
MAKE SERIOUS FOREIGN POLICY DECIS-
IONS WHEN IT DOESN'T HAVE ACCESS
TO INFORMATION EVERYBODY ELSE
HAS?



jazz journal

STRATEGIC
WITHDRAWAL

by Michael Zwerin

Jay Cameron is moving to Stroudsburg, Pennsylvania. He is opening a music store there.

For the past five or so years, Jay has been unofficial champion of the jam session. It was rare when you didn't see him anywhere musicians were playing all night for nothing. His black directory, listing names of all rhythm section players possibly interested in jamming, saved many a session, floundering from the lack of an essential instrument. Jay loves to play his baritone saxophone. If it isn't in his mouth, he is carrying it under his arm, or else it is lying, out of its case, somewhere in his loft. He is rarely far away from it.

Few people have tried harder to succeed as a jazz musician. He did everything he could think of to make a living in music in order to support this unlucrative occupation until time, perseverance, and luck might get him in the rare position where it would support him. At one time or another, Jay has played with every road band which ever sailed out from Charlie's Tavern. For a while he was Slide Hampton's manager, soloing with his band at the same time. He wrote a book called "How to Operate a Jazz Club on a Low Budget." About a year ago he ran for union office in Local 802 on a reform ticket, losing in a close and hotly debated election. Now,

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Photo: Baron Studios

Jay has decided to make a "strategic withdrawal" to the Pocono Mountains. The other night he and I sat in his loft on 2nd Street, off the Bowery, talking about why.

Position of Strength

"I have felt for a long time that I, and other people who love the music, should do something more than just play. We should do everything possible to offset the commercial interests in jazz who trample it underfoot in their efforts to make a dollar," he said. "I am making this move for myself in order to get into a position of strength which might give me the ability to help jazz be heard and appreciated on its own merits."

"You will be accused of 'selling out,'" I told him.

"I don't care," he said. "Sometimes it is a good idea to give your life a jolt and I think this is the time for me. Changing my perspective might help my playing also—experience in life reflects itself in your playing. Besides, Bob Newman, Jerry Segal, and other good players live and work where I'm going so I expect to do as much blowing as ever. When I get the store going on its own, I then want to come back on the New York scene, only in a much stronger position. Then maybe I will be able to do some other more important things, like starting a jazz festival in the Poconos, for example. I'd also like to work with high school kids interested in learning to play jazz. Don Lanphere has been doing this lately, in Wenatchee, Washington, and from what he's told me it sounds interesting and gratifying."

Into Mainstream

Jay feels that jazz will not become really important in American life until it becomes less underground, gets more into the mainstream of life. When the jazz musician becomes less of an outsider—when society provides a better living for him—his music will communicate with more people. This is one reason he feels that his move will not hurt, and might help, his playing.

Anybody struggling in an art has to wonder, sooner or later, whether he is a late starter—or just in the wrong race. When do you say "enough"? When do you decide to stop crashing into the line and start throwing passes? Jay has just made his decision and the risks are great. It can be difficult to keep the balance—I know because I made a similar decision some years ago. He is changing the entire direction of his life and if he isn't careful he will be successful—at store-keeping. The trick will be for him to avoid gargling in "the rat race choir," to quote Bob Dylan.

Robert Frost didn't publish a poem until he was over 40. The right decision for him, it turned out, was to just keep hitting the line. Each one of us has to find the way without listening to the one who would like to drag us down "into the hole that he's in." Jay and I talked about Larry Rivers that night on 2nd Street. We are both veterans of Larry's loft sessions and had known him when he was very poor and influential people were laughing at him. "Is he serious, painting pictures of George Washington?" they used to say. Larry wasn't much of a success until he was well into his 30s, but he didn't go into the steel business or open up a music store. His game plan, like Frost's, was to stay on the ground. We each have to face the question in our own way, answering it for ourselves, remaining true to ourselves, in frightening subjectivity.

Jay's move to the country is interesting because he represented one of the best examples of the put-your-head-down-and-charge-no-matter-what type of person. He fought the good fight alongside all those others who say, "All I want to do is to play my horn," and then resent the society that doesn't want to listen. Jay is finding another way. He will try to feint society out of position by pretending to join it, later attacking when it is off balance. I respect him for it—his playing probably will improve because of it. He is putting his life in the kind of order he wants whether or not it is considered "hip." Despite some people's opinion, a jazz player does not have to be poor or hostile to play well. There is no one way to find the truth.

Villagers Honored

The Greenwich Village-Chelsea Branch NAACP will honor four Village residents, Kathleen Coyne, Thomas H. Allen, Edward B. Muse and Thomas Burke for their work in the recent NAACP Summer Voter Registration Project in Mississippi on Sunday, October 10, from 5 to 7 p. m. at Metropolitan-Duane Methodist Church, 201 West 13th Street. Facilities are limited, contact Thelma Caruso, 69 West 9th Street, AL 4-8393 after 6 p. m.

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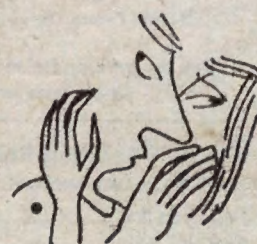
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THE CRAZY GREEN
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by ERJE AYDENA Statement By
SEYMOUR KRIM

Erje Ayden is a good-looking young *furk* living in East Hampton who has only learned our language in the last five years. In his pure first novel, THE CRAZY GREEN OF SECOND AVENUE, he uses words with the unmasked clarity and directness of a Gertrude Stein or a Hemingway; line by line it is as truthful and unfaked a prose as any we have had in the '60s. The artlessness of the writing makes the experience of reading Ayden as refreshing and startling as drinking from a natural brook in the center of Manhattan. With total un-selfconsciousness this writer cracks the shell of conventional reality and takes us back and forward in time, space and imagination at the whim of his brain; yet so natural, uncontrived and real is each new picture that we entrust ourselves to his dreamlike cinematic technique with surprising ease and appreciation. His story is an Arabian Nights tale of the bitched contemporary scene told in the first person and redeemed only by the fanatical joy of sex; we have all lived it, perhaps not as honestly or imaginatively, but enough so to make identification with the protagonist immediate and uncomplicated. Ayden's scenes of physical copulation are frank, basic and barbarous to the point of challenging the puny concept of sex held by every self-congratulating Village swinger. Pervading this book is a detached aristocratic integrity expressed in such a simple way that democratic language gains values of silver and gold in place of the copper pennies we are used to. In my opinion the experience communicated in this small book, by virtue of intensity, bare truth and a form as fresh as a flower, combines to make an original assertion of art for our time and place. I recommend it to you as something both hip and precious.

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The Politician Is Pipeline to People

Continued from page 3

lower Manhattan Expressway did not make him popular with his colleagues. Stern came to agree with the views of two planning boards, whose districts were in the path of the expressway, that the project should be abandoned. His opposition was so vigorous that various officials just refused to let him know what was happening with the project.

This is the reason Stern is running for public office. A rebel with a cause in New York City is far more formidable as an elected official than as a bureaucrat.

Stern's wide involvement with civic causes is what first brought him into contact with poet Allen Ginsberg. Last year, Ginsberg came to the Borough President's office looking for someone to help him keep open a Lower East Side coffee house, where poetry readings were being conducted. It was through Stern's good offices that the License Department finally agreed to permit non-profit poetry readings at coffee houses. He also thinks the city should be careful not to stamp out the "underground" movie movement. "We need more rat inspectors and fewer movie inspectors," he has stated.

In Politics Since 14

Stern's identification with the Liberal Party began at the age of 14 when he worked for Newbold Morris, the Republican-Liberal anti-Tammany candidate for Mayor. Later, at City College, he worked for Rudolph Halley. After graduating from Harvard Law School, where he was editor of the Harvard Law Record, he returned to politics. And that's where he has been—in civic affairs—ever since. However, he made one excursion into wider fields. In 1964, he spent his summer

vacation in Moss Point, Mississippi, to aid in the legal work of the civil-rights drive.

Stern disagrees with those who call the City Council a rubber stamp. He feels it is less than a rubber stamp—"at least a rubber stamp makes an impression." He feels that the Council should exercise its never-used powers to make continuing investigations of municipal corruption.

As a Liberal, Stern has a way uphill fight to win a seat on the City Council against Democrat Carlos Rios and Republican Lester Baum. The winners will be the top two-out-of-three vote-getters, and most people vote the party line rather than the man on the lower rungs of the voting machine. But if he wins, he will join those pitifully few dissenters in the Council who have their ears open to the city rather than to City Hall.

Rationalism Lecture

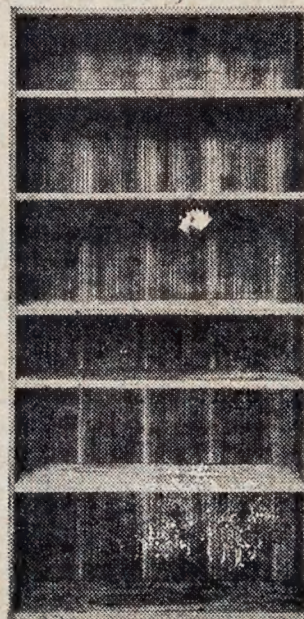
Brand Blanshard of Yale University will talk "In Defense of Rationalism" on October 8 at 3 p. m. in Redfield Lounge at the Brooklyn Center of Long Island University. Admission is free.

GVA Meeting

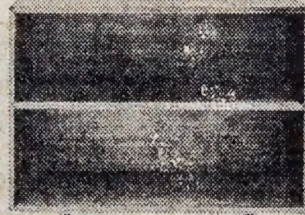
The next general membership meeting of the Greenwich Village Association will be tonight (Thursday) at 8.15 p. m. at Greenwich House, 27 Barrow Street. The GVA will elect a nominating committee to suggest names of officers for the coming year.

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The Harold Pinter plays, "The Room" and "A Slight Ache," ended their run of 343 performances at the Provincetown Playhouse on October 3.

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Anti-Smut Bill Backed By Lindsay

Republican - Liberal majority - aspirant John V. Lindsay and the American Civil Liberties Union parted company last week on the issue of how to control pornography.

Congressman Lindsay had earlier issued a statement to the House Select Subcommittee on Education in support of a bill that would create a Commission on Noxious and Obscene Matters and Materials to be named by the President. Melvin Wulf, legal director of the ACLU, called the bill "awful" and stated that his organization had testified against it.

In his statement to the House committee, Lindsay said, "As a father of four children, I share the concern of all parents who are shocked by the mindless, lascivious material in public and private circulation today." He noted that the pornography problem was "particularly acute" in New York, and that he had received pleas from his constituents asking that something be done. Operation Yorkville, a very active anti-pornography group, has its headquarters in Lindsay's district, and the Congressman has run into criticism for his civil libertarian stand against censorship.

Lindsay says that the Presidential commission bill represents "a new, sensible, and responsible approach to the problem." The commission, according to Lindsay, would be empowered to explore Constitutional means of controlling the distribution of lewd materials.

The ACLU believes the bill is aimed at the suppression of printed matter "in violation" of

the First Amendment. "It provides no judicial procedure to determine what comes within the purview of the commission," said the ACLU. "The commission may, in effect, establish a national censorship board."

Lindsay drew considerable applause from civil libertarians in 1960 when he was the only Congressman who stood up against a bill barring pornography from the mails.

'VIEW' BIRTHDAY

The 10th anniversary of the first Broadway performance of Arthur Miller's "A View from the Bridge" was September 29. The production at the Sheridan Square Playhouse recently marked its 275th performance.

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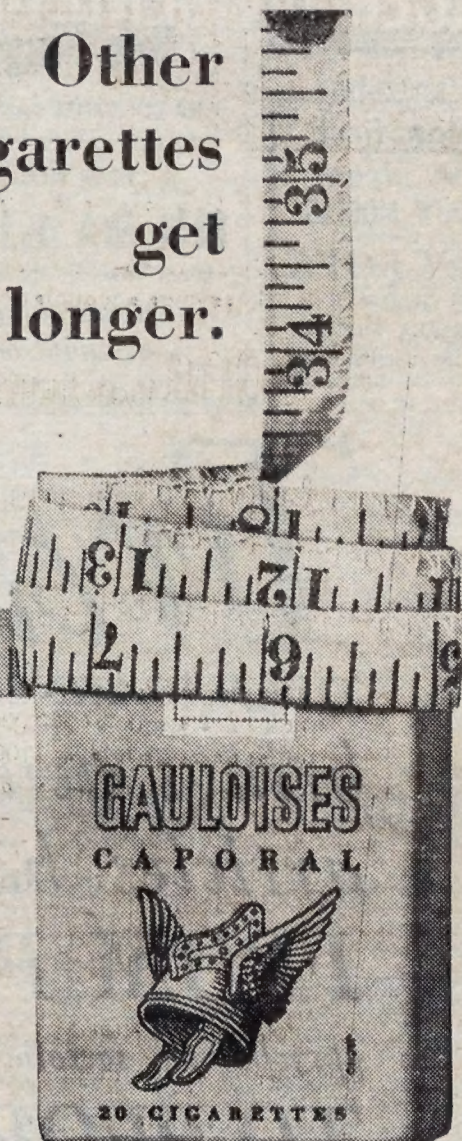
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Democrats Meet

The New Chelsea Reform Democratic Club will hold a membership meeting tonight (Thursday) at 9 p. m. at the club, 400 West 23rd Street. The primary campaign will be reviewed and endorsements and plans for the November campaign discussed.

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by Leighton Kerner

ANGELS & DEVILS

New York's two major opera companies have just begun final seasons in their original houses before moving to Lincoln Center. On September 27, the Metropolitan gave a mostly brilliant new production of Gounod's "Faust," an inevitable choice since it was the bill when the building opened for business in 1883. As for the New York City Opera, it lived up to its reputation by producing on September 22 the American premiere of Serge Prokofiev's seething cauldron of an opera, "The Flaming Angel."

The Prokofiev work was begun during his discouraging New York visit in 1919 and was finished eight years later. In other words, it came out of that period of most assertive originality which followed the youthful years of quasi-primitive nose-thumbing and which preceded the erratic output of the last two decades of his life back in Russia—the high points of his output being "Alexander Nevsky," the "Romeo and Juliet" ballet, and the Fifth Symphony; the low points being "The Stone Flower" and the Seventh Symphony.

But "The Flaming Angel" from beginning to end has the white heat of a blow torch. This heat begins with the libretto, which Prokofiev himself wrote from a Valery Bryusov story published in 1907. The libretto's heroine is Renata, a young woman in 16th century Germany who is obsessed with a search for the "flaming angel" who she says appeared to her when she was a child and disappeared when, in later years, she tried to make love with him. She thinks that a certain Count Heinrich is her "angel," and she uses the love of a knight, Ruprecht, as well as various black-magic ceremonies, in order to track down Heinrich, who tells her to go play somewhere else. In a fit of pique that almost compares with Salome's, she goads Ruprecht into a duel with Heinrich; Ruprecht is nearly killed, and, after giving the poor fool

the Ian Fleming brand of tender loving care, she leaves him and goes to a convent, after making her position quite emphatic by slashing her chest with a knife and trying to stab Ruprecht. (The City Opera omits this last business and merely has her flagellate herself.) Ruprecht is then imposed upon by two tourists named Faust and Mephistopheles (a coincidence in view of the Met's opening night, but Prokofiev, perhaps to mock Gounod, Berlioz, and Boito, has made Faust a bass and Mephisto a buffo tenor). At any rate, after Satan's little helper has eaten a tavern boy because of the slow service and, at the host's request, has restored the victim, he, Faust, and Ruprecht go off to the convent in time to find Renata leading the other nuns in a rebellion against an inquisitor and, in the most explicitly erotic sequence I have ever seen on a stage, performing the love act with an invisible devil. The woman is summarily chained to a stake for burning, and the curtain falls, or perhaps collapses.

The music, believe it or not, does all this justice. Under much

Continued on page 12

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DELECTABLE OR BECOMING SO

by David Bourdon

In a triple play this season, Jack Youngerman shows more of the handsome paintings for which he is well known at the Betty Parsons Gallery, 24 West 57th, about two dozen elegantly brushed ink drawings at the Byron Gallery, 1018 Madison, and gets a retrospective next month at the Worcester Museum. If the new paintings differ, it is because the shapes are simpler, the edges cleaner, the pigment thinner but still brushy. Off-centering large jagged free-forms of unmodulated color against a field of white or an opposing color, Youngerman refers to the large cut gouaches of Matisse, but without mimicking that master's crisp contouring. The often naturalistic shapes are like schematized silhouettes of flowers, leaves, tendrils, butterfly wings with the updated asymmetries of Art Nouveau. The forms seem to be in a state of arrested efflorescence, their beauty more circumspect than startling. While shapes are primary, they permit an expansive view of particular hues, which in Youngerman's hands—even though he frequently works in black and white—are always sunny and pleasant. The paintings have a casual chic. (Both shows close October 23.)

Suddenly-Last-Summerism

In Joe Raffaele's paintings at the Stable Gallery, 33 East 74th Street, a few cut-out and enlarged images are floated against a white ground. The hand-painted images derive mainly from the ruddier color pages of Life and Paris-Match. The pencil-thin crosshatched brushstrokes bear a resemblance to the temperas of Andrew Wyeth, or even to Norman Rockwell, except that Raffaele is out to capture the likeness of photos. His realism



MARIO YRISSARY, with recent work. An exhibit of his new paintings opened on Tuesday, October 6, at the Graham Gallery.

Voice: Fred W. McDarrah

has in common with pop art a twice-removed detachment.

The images have been closely cropped, isolated, and separated by wide margins. The subjects are both emphatic and equivocal, ranging from wildlife to anatomical human parts already delectable or becoming so (bared teeth with wall-to-wall braces, eyeshadowed eyes, a hand applying lipstick to a disembodied mouth). Though it is courting danger to read any single meaning into them, the subjects suggest an incitement to basically oral and certainly lewd appetites, an overheated suddenly-last-summerism quite at odds with the tidy format. A girl sits astride a standing man's shoulders; the naked couple is

flanked by a large mandrill's face and a drooping spray of violet blossoms. The formal parallels between the mandrill's vividly colored big nose, the man's genitals, and the flowers could indicate that the frolicking nudists are caught up by something more primeval than forbidden apples (and less manageable as his legs and her arms have been cropped). In another painting, a girl's bared, tanned bosom hovers over an open mouth full of dental tools, alongside a big stick of luscious green eyeshadow. In still another, a big-eyed tarsier championing on a lizard is situated above Steve McQueen's torso.

In Raffaele's refreshing anti-compositions, the images seem awkwardly, even capriciously placed. One wants to move or juxtapose them in more pertinent ways. Their discontinuity involves the spectator. (through October 16.)

Allowing for Irregularities

Arnold Schmidt, included in last spring's "Responsive Eye" and one of ten artists in the current show at the Riverside Museum, has a new batch of paintings in his second one-man exhibition at the Terrain Gallery, 39 Grove Street. Favoring the square canvas with white ground Schmidt takes for his motif radial spokes converging on a generously proportioned inner circle from an undefined square perimeter. This motif appears singly, halved, and grouped. The spoke-surrounded circles have halos, or what Schmidt calls echoes, which pulsate, recede, advance or blink like Broadway lights. Although the black and white canvases work best, Schmidt knows how to put a network of blue stripes within a white border within a yellow border, in a diagonally hung square, yielding pale yellow after-images. The acrylic paints are applied over taped guides that give a clean edge but allow for some irregularities. The work is similar to that of Gerald Oster and Wolfgang Ludwig, but has an indeterminate quality that is closer to art than to the science of optics. (Through October 30.)

Richard Hefter, who has had two one-man shows at the Pratt

Institute Gallery, inaugurates the fall season at the Alonzo Gallery, 45 Christopher Street, with a handsome show of an courant abstractions and skillful figure paintings, creamily textured in cool greyed colors, and miniature etchings of nudes. The abstractions, sometimes divided by a vertical stripe, have squares within squares, the innermost square inscribed with broad squirming strokes that could be finger painting, and look like commemorative tablets paying uncertain homage. (Through October 16.)

Seasoned Eye

In her second exhibition at the Kaymar Gallery, 548 West Broadway, Lucy Durand-Sikes shows several charcoal drawings, casting a seasoned eye on landscapes and gainfully-employed women (odalisque, stripper, circus performer). She is at her best in her nocturnal close-ups of flowers. A "Withered Flower" seen against a full moon is particularly gothic, recalling Odilon Redon. Meticulously delineated etchings of a pineapple and a dead bird ("Cock Robin") round out the show. (Closes October 24.)

Symbols, Geometry

David Atkins, a director of the New York Chapter of Artists Equity Association who has exhibited extensively for three decades, shows expressionist oils depicting floridly-forested landscapes with occasionally camouflaged symbols at the Gramercy Park Gallery, 18 Lexington Avenue. (Closes October 23.) In Marc Nisbet's delicate geometric paintings, predominantly lavender blue, rectilinear planes inter-

lock wearily but appear cohesive within mats with circular and octagonal openings, at the Alice Nash Gallery, 15 Christopher Street. (Through October 23.)

Lively Gathering

The Tenth Street Galleries begin the season with group shows. The most impressive of these is at the Aegis Gallery, 89 East 10th which has a lively gathering by member artists and their invited friends (among them: Henry Coupe, Walter Gutman, June Hildebrand, Wolf Kahn, Kenneth Kilstrom, H. Offenhardt, Felix Pasilis, Bill Spira, and Mac Wells). At the Stryke Gallery, 86 East 10th, the artists continue their entertaining pursuit of ominous but spicy melodrama in painting, collage and construction. The house shows at Gallery 84, 84 East 10th, and the Aspects Gallery, 100 East 10th, are pretty routine. (All shows close October 14.)

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music

(continued from page 9)

of the action and, especially, in an extended Act Three interlude (at the City Center, this would be in Act Two, since the opera's five acts are performed in three), the orchestra howls and stomps like an insane beast. At other times the score expands into the kind of sweeping arioso that looks forward to the stronger parts of the "Romeo and Juliet" ballet.

During the relatively recent years in which "The Flaming Angel" has been performed in Europe, the music for Renata has become infamous as a destroyer of voices. In actual fact, the tessitura lies a shade below that of Turandot, which is high indeed, but Renata's role is much longer, encompassing long passages of crisply articulated fast triplets (as in the opening scene of hallucination) and long sosten-

uto phrases that demand tremendous vocal power.

Shauler, who had sung another mixed-up leather-lunged heroine last spring in the City opera's production of Shostakovich's "Katerina Ismailova," seemed in better vocal shape for Prokofiev's more difficult and quite better work. Miss Shauler's physical shape is nothing to sneer at either, and she is a real actress. The orchestra could have used a dozen more violins, and perhaps will have them in the larger pit of the New York State Theater next February. Julius Rudel kept the music hurtling forward and achieved some stunning moments. Sherrill Milnes, perhaps the best young baritone around, was a strong Ruprecht, and the fine ensemble also included Jon Crain as the Hoffmannesque alchemist, Agrippa, and Norman Kelley as Mephisto. Frank Corsaro's staging sometimes met Prokofiev on his own diabolical terms but not often enough, and Will Steven Armstrong's skeletal, sharply raked sets were barely adequate in the face of the composer's onslaught.

Lesser Things

The first weekend of the City Center's fall season contained "Madama Butterfly," in which Marcella Reale, Brooklyn-born and Europe-trained, sang and acted the title role in a manner that suggested lesser things. And there was, of all things, Gounod's "Faust" on Sunday afternoon. Granted that H. A. Conde's old City Center sets, with their simplified-Gothic-arch motif, were very shabby and that Michele Molese, as Faust, nearly lost his loose beard in the first scene. Yet there were things here which the Met might well envy. Such as Norman Treigle's Mephistopheles, a really demonic creature of crouches and springings. More important, the way Mr. Treigle saturates his two arias with venom is not approached by his counterpart at the Met. Mr. Molese was a Faust of fresh, youthful vocalism, if not yet of highest distinction. Beverly Sills was perhaps too sophisticated in her acting of Marguerite, but her singing was a polished joy. Beverly Wolff, as Siebel, was magnificent in voice and convincingly ardent in acting, and she proved once again that there are no small roles but only small artists.

And now for the Met's

"Faust." As a production, it fulfills, in almost all its scenes, the dreams of at least this one-time worshipper of a score whose beauties have become faded but no less beautiful. Time and again those dreams had been shattered by ham-fisted acting, oatmeal-fisted staging, and brass-knuckled singing, not to mention sets that have made one almost weep with disenchantment.

Things Are Different

Well, things are different now. One of the most brilliant men in

contemporary theatre, Jean-Louis Barrault, has staged "Faust" which, if nothing else, has a quality very seldom encountered at the Met—the quality of singleness of purpose, carried through from beginning to end and from the leading singers down to the 78th chorister.

A very unofficial story is that M. Barrault was invited some years ago by Rudolf Bing to direct an opera at the Met but quickly and quietly declined upon learning that the sets have al-

ready been built. Evidently Mr. Bing learned something at that point because the present designer, Jacques Dupont, seems not to have merely contributed but to have collaborated on the "Faust" production. The fantasy M. Barrault has chosen as the basis of interpretation is reflected completely by the non-realism of the decor. A central, sloped disc, a la Wieland Wagner at Bayreuth, stays on stage

(continued on page 31)

We heartily congratulate Gustave G. Rosenberg, Chairman of the Board of Higher Education, Champion of Free Tuition in our Public Colleges, on his nomination by the Republican and Liberal Parties, to the Supreme Court of the State of N. Y. (Bronx-Manhattan).

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We urge you to vote for him on Column A or Column C.

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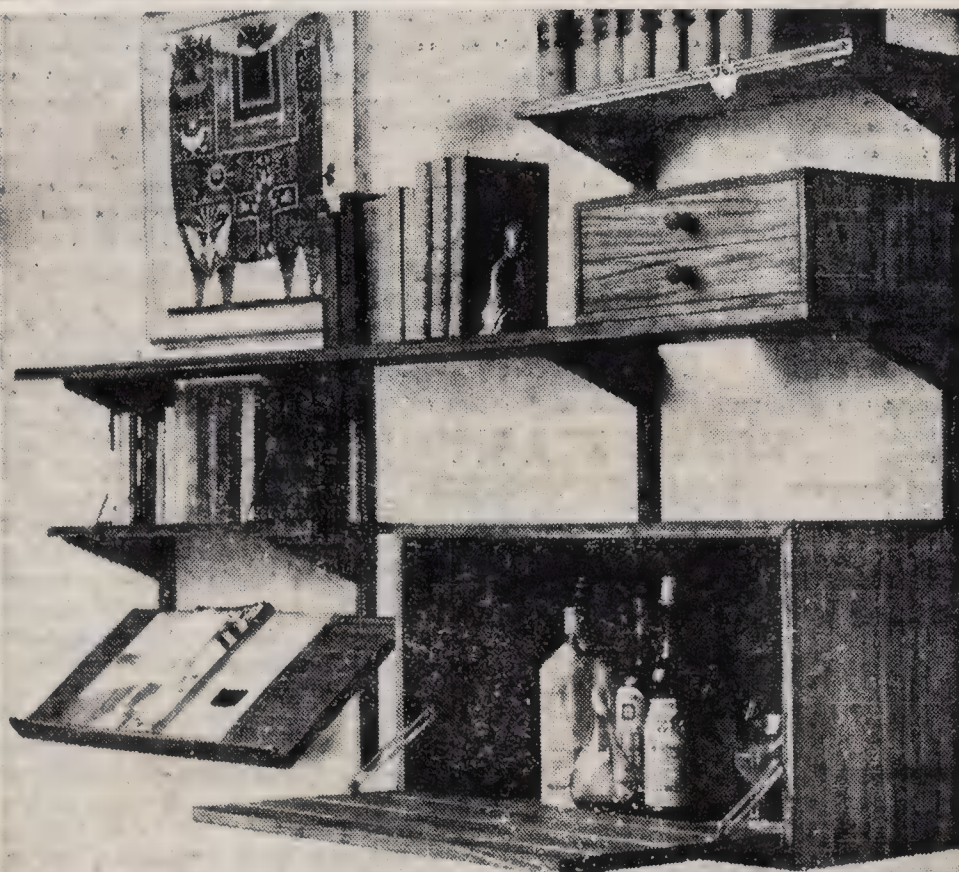
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WELFARE ISLAND IN ITS PRE-TIVOLI DAYS

Voice: Fred W. McDarragh

Letter to a Philanthropist Tivoli-in-Manhattan

by Arthur X. Tuohy

A letter to a philanthropist who is not frightened by urban utopias, who believes culture need not be dressed in a dinner jacket, and who has a few hundred million dollars to spare.

In the middle of New York City's East River, stretching from 49th to 86th Street on the Manhattan side, and splitting the river into an east and a west channel, Welfare Island lies like an enormous tangle of jetsam caught in a snag at the river bottom. Years ago, the city-owned island, which measures roughly 600 feet wide by almost two miles long, was busily engaged in, as you would expect, various welfare activities including several hospitals and, less obviously, a few detention homes. Now the island is almost deserted; most of the old buildings have long since been closed, left behind to sag into the rubble instead of being decently demolished, as medicine and penology moved on to more modern quarters. Despite its sad, unkempt air, Frederick W. Richmond, a financier, has kept a watchful eye on the island for some time from the window of his Sutton Place apartment. Several years ago Richmond, aware of the island's potential — it is tantalizingly close to midtown Manhattan, though not easily accessible — proposed clearing away the island's 167 acres of graceless abandon to build a luxury apartment community. His plan lay dormant until the Transit Authority announced, earlier this year, that a Welfare Island station stop was included in their plans for a new IND Manhattan-Queens subway tunnel. This news not only revived interest in Richmond's idea, but gave rise to two new proposals: the New York City Board of Trade said "it would fight" for conversion of the island into a new city park; more

recently, the southern tip of the island was offered as the site for a new United Nations school. Although each of these suggestions has merit, especially that of the Board of Trade, I want to scuttle them all in favor of a proposal of my own, which, since it requires a nest egg of two hundred million dollars, is why I am writing to you. I know you don't have that much money readily available, at least not without dipping into capital, but let me ramble on anyway. Perhaps we can persuade a few of your fellow philanthropists to chip in.

* * *

Most utopian visions seem to crop up in early spring, as if they and crocuses shared a common seed. This year, the growing season began earlier than usual, and the harvest has been more bountiful. The brightest bloom, with the ripest promise, has of course been the blunt demand for restoration of America's pockmarked landscape, and its emphasis on making cities more than a place to struggle toward the morning, and flee in the evening. My utopian vision — cultivated out of

ARTHUR X. TUOHY, native of Manhattan who lives in a neighborhood which overlooks Welfare Island, is neither a building contractor nor a born visionary. However, anyone who sniffs at his lack of qualifications for making grandiose proposals is reminded that the famous park system around London was conceived, not by a landscape architect, but by a court stenographer.

season, in early autumn — is modest by comparison, and no more daring than Frederick Law Olmsted's dream, the centennial of which we are celebrating this year, of making over the flat, sweaty belly of Manhattan into a grazing pasture for New Yorkers. For some reason, probably envy, the summer heat had set my mind wandering to reminiscences of Copenhagen's pleasure park, Tivoli, a splendid oasis of culture and spun sugar charm in the very center of a bustling city. When I first visited there, Tivoli seemed as incongruous as the dead calm at the core of a hurricane, as surprising as stumbling suddenly into Shangri-la. I remembered especially the strings of lights woven through Tivoli's trees like multicolored cobwebs, the Danish coffee at the outdoor cafes, and the boats gliding about on the goldfish lake. As I reminisced, the question occurred to me — why shouldn't we have our own Tivoli here in New York? If we want to escape the Manhattan heat to the pleasures of a resort, we usually have to pack a bag, but in Copenhagen a Dane just crosses the street, or walks a few blocks, from his office. Since, like Richmond, I live within sight of Welfare Island, it came instantly to mind as the perfect site. In the ensuing months, this seedling of a dream has grown into what can become, with your money, Tivoli-in-Manhattan, a pleasure park on a scale that would dwarf Disneyland to Mickey Mouse proportions, and which would include, in addition to the island proper, a park about a quarter the size of Olmsted's Central Park, and a swimming beach almost half the length of Long Island's Jones Beach — all within a few minutes' walk from your midtown office.

This is easily done as said — almost. Once Welfare Island has been rechristened Tivoli Island, suppose we closed the river's east channel with dams con-

necting the island's north and south tips with the Queens shore, forming a lagoon about 600 feet wide and a mile and a half in length. After lining its bed with sand, and after building a filtration plant just to the north in Queens (there's an old hamper factory there now), Tivoli Lagoon, with its four-mile stretch of beach, would pass creditably as, if not quite Long Island Sound, at least the world's largest swimming pool. Then imagine a park, about the same size and shape as Tivoli Island and parallel to it, along the east side of the lagoon, reaching three or four blocks into Queens. Our encroachment on privately-owned land would be a ticklish, but not impossible, problem. Actually, some of it is already taken up by two city parks; much of the remainder — now occupied by corrugated metal sheds and ancient fac-

tories — should not be too expensive to acquire. There is one housing project which, luckily, is a modest, low-rise affair; before demolishing it, we would of course replace it with a comparable project a few blocks east. The only other major property belongs to Consolidated Edison, which has a massive power plant facing directly on Tivoli Lagoon. Tivoli would be a splendid opportunity for Con Edison to show its gratitude for our smiling tolerance of those dig-we-must signs all these years, by donating their property to Tivoli, after moving their switches and transformers further inland, thereby proving they can force a smile as well as the best of us.

Now that you have a general idea of Tivoli's topography, let's take a more leisurely

Continued on page 14

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Tivoli-in-Manhattan

Continued from page 13

tour — albeit imaginary — substituting, as your bank account permits, a firm "is" for the wishy-washy "would" I have used until now.

The place to begin our tour is, appropriately, the esplanade, since Tivoli is for walkers, with automobiles underground where they belong. Encircling the island, the esplanade is paved with flagstones to give it the relaxed look of a country terrace. Trees border the inside of the esplanade's four-mile length — not the depressingly familiar plane trees of Manhattan streets but magnolias and dogwoods for spring blossoms, maples and ginkgos for shade, clumped birches for privacy, and an occasional weeping willow for effect. As in Copenhagen's Tivoli, the trees are illuminated with pastel lights that glow rather than glare. On the esplanade's west side, which is open to the afternoon sun and the skyline view, a few swimming barges, not unlike those along the Seine in Paris, are anchored in quiet coves of the East River. Each barge's swimming pool has underwater lighting, and filtered water which can also be heated in cool weather. At one side of the pool is a sauna; at the other, a sheltered dance pavilion. Moored near one of the barges is a showboat, designed in the flamboyant tradition of the old Mississippi side-wheelers, that paddles around Manhattan on moonlight cruises, with dancing on deck and a whiteface minstrel show below.

Sidewalk cafes, a European custom which had hardly gained a foothold in America before Tivoli, face on the esplanade here and there. Some of them open for the convenience of early morning strollers: a businessman living at 81st Street and Lexington Avenue can hop a crosstown bus to Tivoli, walk south for a mile or so, stop for an alfresco breakfast, and catch the subway at 53rd Street to his office. If he's late for work, it wouldn't be much of a sacrifice to skip the coffee break.

Other Tivoli restaurants, reminders of New York's heritage world. Pops concerts, or supper

as a melting pot, are a tasty melange: a bistro, a trattoria, and a pub; a sea food bar, a charcoal grill, and a barbecue pit; a pizzeria, a brauhaus, and a saloon. The diner may relax on a vine-trellised "terrace," or in the caverns of a ratskeller; or he may eat on the run, either at a refreshment kiosk, or at the inconspicuous but convenient banks of vending machines. Whether he fancies meat balls, egg rolls, or matzoh balls, the cuisine will be at its serious best: instant coffee is banned even in the vending machines; the frankfurters compare favorably with those served in the American Pavilion at the 1958 Brussels World's Fair; the whipped cream is made from cream, not aerated vegetable oil; the hamburgers are grilled with the same care, if less effort, as tournedos.

My favorite restaurant is the one atop the observation tower, a fanciful structure south of the Queensboro Bridge. Although it's the focal point of the island landscape, the tower, unlike most of its breed, soars modestly to a height of five or six stories — one should look up, not down at the New York skyline. Surrounding the tower's base, the Tivoli Gardens are dressed with masses of flowers, lighted fountains, and a promenade. The tower restaurant — just below the tower's observation platform, specializes in "smorrebrod," those open-faced sandwiches which are to Denmark as the crepe is to France; the restaurant's walls are decorated with murals of Copenhagen's Tivoli. (The Danes will like that.)

Toward the southern end of the island, the symphony bowl presents the major musical events. The bowl, an open-air theater with vents beneath the seats to provide cool or warm air as the weather turns, seats no more than a few thousand, to avoid amplification. Its setting — the stage dropped back to the west, so the audience faces the Manhattan skyline — at least equals that of any open-air theater in the world. Pops concerts, or supper

concerts as we call them, are given from 11 to 11 o'clock in the evenings; more serious programs begin at 9 o'clock. This arrangement permits a visitor to have his dinner either before or after a concert. Musicofanatics can grab a quick bite between the two.

Not far away, the band shell presents old-fashioned band concerts, some given by the Tivoli Boys' Band, similar to the one in Copenhagen. Other amateur bands, such as the Scottish bagpipe group here in New York, also perform occasionally. On Sunday afternoons, any folk singers evicted from Washington Square may sing all they like at the band shell, and, one night a week, anyone else may join in the community sing.

Those who wince at the thought of community singing may prefer the chamber music concerts at the pavilion, which also presents, from time to time, Gilbert and Sullivan operettas, plays, and afternoon puppet shows, or they may take a short walk north to the Arena Theater, which features mostly musicals and plays adaptable to theater-in-the-round but is also used, in the afternoons, for children's plays, story telling, and performances of old-style circuses which, before Tivoli, you could see only in Europe. The arena theater is small enough so the children can almost touch the elephants.

A Tivoli visitor — if he is neither young enough nor old enough for circuses, but does have some sporting blood — had better go direct to the stadium, where he might find a rodeo or horse show, a polo game or wrestling match. Since the stadium seats 10,000 instead of 100,000, he will not need binoculars to see what is going on.

If he's the restless type, he can work off the day's frustrations to soothing music at the roller skating rink. Or he can take his choice of other do-it-yourself amusements at the carnival, where he will find no

Continued on page 15

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COPENHAGEN'S TIVOLI GARDENS: NIGHT AND DAY

Tivoli-in-Manhattan

Continued from page 14

freaks, no sideshow barkers, no honky-tonk. Instead, there are along its tree-lined mall classic amusements including a carousel and a ferris wheel as well as new ones which we trust avoid space age clichés. The carnival itself will be something of a surprise to him; since it isn't torn down every few weeks to be carted to a new town, it does not resemble an Erector Set.

At one time or another, most visitors like to get away from the crowds for awhile. They need not go far. Tucked away in quiet crannies of the island, hidden by shrubbery, shaded parklets provide rest for harried parents in the daytime, and a modicum of privacy for lovers at night. Anyone who wants to flee people altogether can take refuge in the cloister, a

sort of secular monastery where he need not participate in anything, or even watch, but simply sit and read and think. In the cloister, sociability is discouraged, if not forbidden entirely; talking is allowed only when necessary, and then not above a whisper; and the hostess serves high tea with a minimum of banter. It's a favorite retreat for misanthropes.

Continuing our tour, the east side of the esplanade overlooks Tivoli Lagoon, which varies in depth from shallow pools for children to a 20-foot center for divers. A 100 foot wide beach surrounds the lagoon, reducing its maximum width to 400 feet or so, which is still wide enough — Olympic hopefuls can swim the length instead of across. Along the lagoon's midsection, anchored every several hundred feet, multi-purpose docks include a tower perch for life guards, and above, colored lights for night swimming. Each tower's base includes a first-aid station and diving platforms; below the water line, the concrete pier houses an auxiliary filtration and water heating system, and underwater lighting.

Where it faces the beach, the esplanade is raised 12 feet, and cantilevered out above beach level to shade the boardwalk beneath. Along the boardwalk are rows of cabanas, lockers for the less inhibited, boardwalk cafes, and benches for those who regard swimming as a spectator

sport. On a hot day, the beach comfortably accommodates 50,000 people; the beach entrances are closed once the maximum capacity is reached. Latecomers may either wait or try their luck at the East River swimming barges. The sand is sifted and washed several times a season. Portable radios are banned.

To separate the beach from the rest of Tivoli, and to discourage beachcombers from wandering about the island in swim suits, entrance to the beach is through underground arcades. The arcades, decorated with murals, also serve as alternate entrances to the cabarets, the restaurants, and the puppet opera cafe. As a matter of fact (if that expression does not seem premature), there is as much below ground as above: most service facilities; the wine cellar, open for tours which include a wine-tasting lesson for milk drinkers; the post office with the special Tivoli stamps and post cards; the Tivoli monorail subway (air-conditioned, as are all underground areas; running the length of the island; and shops with souvenirs which are thoughtfully designed and responsibly priced. The subterranean location works out fine for the studios of Tivoli's UHF television and FM radio stations. Neither needs much space. The television station produces few spectaculars on its own, relying heavily on videotapes of programs produced in other countries, adding only English subtitles as necessary; the FM station swaps its broadcast tapes of Tivoli events for tapes of the BBC Third Programme.

All of the above still leaves ample underground space for several miniature theatres which we rent to experimental theatre groups for a few dollars a day; for the potpourri of handicraft workshops rigged out for hobbyists with more enthusiasm than capital; and for the studios available to painters and sculptors on Tivoli fellowships.

Leaving Tivoli Island, crossing under the lagoon through a pedestrian tunnel into Queens, we come to Tivoli Park, where those who prefer more leisurely pastimes can fly a kite, play an elegant game of croquet, or just walk. A creek, fed by the same filtration plant that serves the lagoon, trickles through the park, spilling into the East River again in the far south. Along its way there are waterfalls, a duck pond, a small lake for canoeing. Pebble paths meander appropriately through the park's wooded sections and beside the creek, allowing a walker to rest occasionally at a bench area, and perhaps admire a fountain or sculpture fan-tasque.

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TO THE EAST: WELFARE

Voice: Fred W. McDarragh

Tivoli-in-Manhattan

Continued from page 15

Those who sneer at walking are only another way of doing nothing will find plenty of more vigorous activity to keep their muscles limber and their fingernails intact. A golfer may sharpen his putting and chipping at one of the practice golf holes; a fisherman may exhibit his flycasting skill at a large, shallow pool which he will share alternately with model boat enthusiasts; a tennis player has his choice of clay or lawn

courts. Because the park, though long, is only a few blocks wide, with little room for baseball and football fields, emphasis is on activities which demand more skill than space, or which get short shrift elsewhere. Shuffleboard, for instance. And lawn bowling, which is almost extinct outside Tivoli. There's even a bridle trail for ponies only, with a practice rink and riding school for children. About the park are picnic grounds for those who insist upon home-made potato salad. In the south is the Tivoli Inn, where visitors can feel at home in Bermuda shorts. Toward the east is a youth hostel where students and servicemen sleep in bunk beds in a clean, air-conditioned, though not very private room. They carry their own luggage, make their own beds, patronize vending machines rather than phoning for room service, and are charged a dollar or two a night.

Surrounded by water as we are in New York, no pleasure park would be complete without a marina. Just above Tivoli Island, where the Harlem River meets the East River, there's a splinter of an island in almost

the dead center of Hell's Gate. Before Tivoli took over, the island was deserted, and small it had no name of its own. The Marina Harbor was created by connecting the island to the Queens shore with a 100-foot causeway, still leaving ample room for regular river traffic. The north side of the causeway serves as a fishing pier. On its south side and along the adjacent Queens shoreline—a distance of half a mile or more—piers provide anchorage for several hundred small craft. On the Marina Island, there's a lighthouse with a weather station at its base, a lookout platform and beacon at the top, with a dance casino just below for those who remember the great days at the old Glen Island Casino. Once a month in summer, the marina sponsors sailing regattas on Long Island Sound; on Sunday afternoons, when there is almost no commercial river traffic, the marina sponsors races around Manhattan for hotrod outboards; on any day, visitors without a boat of their own can rent one from Tivoli's pleasure fleet, to make a sightseeing tour of New York's waterways in style and comfort. The boats combine the practicality of a hydrofoil with the romance of a gondola. Gondoliers are optional, at extra charge.

While their parents are off on a sightseeing cruise, the youngsters, mostly boys, may attend the Tivoli Marine Academy, whose curriculum includes day-long courses in seamanship while sailing aboard training schooners on Long Island Sound. The cadets are assigned to beginning or advanced classes according to their previous training. At the end of each day's course, the cadet receives a certificate of merit and a booklet reviewing the work of the course. After he has taken the requisite number of courses, the new sailor is awarded his seamanship diploma, inscribed by the academy, in a proper ceremony aboard one of the schooners. The schooners are traditionally designed, with changes only as necessary to handle large numbers of boys. Each schooner has unlimited supplies of motion pills, and adequate accommodations for stowaways.

In winter, when the boats are in drydock, Tivoli does not hibernate as pleasure parks usually do. The early morning stroller (there are more of them in winter than you think) still has his choice of sidewalk cafes, each shielded from the cold by

Continued on page 17

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Advertisement



Voice: Fred W. McDarragh

TO THE WEST: MANHATTAN

Tivoli-in-Manhattan

Continued from page 16

warm air walls; other restau-
rants remain open for the sake
of winter tourists, the expense
account set, and staunch Tivoli-
philes. The duck pond, the
swimming barges, and the mod-
el boat pool are all used for ice-
skating. The roller skating rink
continues with roller skating.
piping its organ music across
the frozen lagoon, where midget
iceboats waltz along as the wind
allows. The band shell and the
symphony bowl close for a few
months, but the bowl opens
again for Easter dawn services;
the stadium features an ice show
instead of a rodeo; the arena
theater and the pavilion spon-
sor a winter jazz festival; the
arcades, and their shops and
cabarets, simply switch the air-
conditioning from cool to warm;
the kiosks serve hot chocolate
instead of soft drinks, hot pret-
zels and roast chestnuts instead
of ice cream and popsicles; the
observation tower is ringed
with colored lights, in Decem-
ber, to resemble a huge Christ-
mas tree; and the cloister still
comforts the recluse with morn-

ing coffee and afternoon tea.

* * *
As you may have gathered
from our tour, Tivoli-in-Manhat-
tan will be as much a spirit as
a spa. Nowhere will this spirit
be more evident — or, with so
much going on below and above
ground, as necessary — as in
Tivoli's architecture and design.
At Tivoli, form will follow func-
tion, but will not stop there.
Comfort and convenience will
be the bedrock of each Tivoli
design, but once they are satis-
fied, we shall strike for delight
— function is the sine qua non
of form, but not its sole fons et
origo. We shall have no precon-
ceived, rigid vision of the
whole; like the Manhattan sky-
line, the overall design of Tivoli
will not be a deliberate thing
so much as it will be the sum
of its individual designs. Nor
shall we say what any one de-
sign should be, but — perhaps
quixotically — what it should
not be: it should not be a mon-
ument to the designer; it should
not be a deadpan facsimile of
Technicolor reality, nor a
candied cadaver of another era.
We shall gamble on diversity,
avoiding the pitfalls of a single
imagination. If we set any cri-
terion at all, we shall simply
demand that each design be an
indispensable part of the most
exciting pleasure park since Ne-
buchadnezzar planted the Hang-
ing Gardens of Babylon.

Our choice of multiformity
rather than uniformity is fortun-
ate, since Tivoli will be a home-
grown Peace Corps for archi-
tects and designers, an arrange-
ment which will not only save
money, but will also enable us
to tap an incredible reservoir
of talent by inviting architects
and designers to participate in
an informal design competition
emphasizing the idea more than
the rendering; for example, a
designer might suggest, instead
of trash cans, open-mouthed gar-
goyles whose gullets lead to a
pneumatic tube disposal sys-
tem. Winners of the design com-
petition will be awarded, not
cash, but gold lifetime passes to
Tivoli. Artists do their best work
when it is done for a cause rather
than money.

* * *
This, then, is Tivoli-in Manhat-
tan. Only a dream for the mo-
ment, but your two hundred
million can make it a stunning
reality.

Even with your money, there
are problems, the most obvious

of which is Tivoli's location
in the midst of New York's traf-
fic muddle. The solution, though
expensive, will not only keep
Tivoli traffic moving smoothly,
but also alleviate a few present
bottlenecks as well. To begin
with, we shall take advantage
of existing public transportation
facilities by building under-
ground station stops where the
present 53rd Street IND and the
60th Street BMT subway tun-
nels and the new 63rd Street
IND subway tunnel, cross under
the East River, through Wel-
fare Island, and into Queens.
Secondly, new vehicular tunnels
at 49th, 59th, and 79th Streets
will permit crosstown buses to
continue on to Tivoli (and
Queens) instead of turning back
at the river as they do now.
The tunnels will be open to
walkers as well as cars; there
will be moving sidewalks in an
adjacent tube. Automobile traf-
fic will continue through con-
necting tunnels beneath the la-
goon to a 15,000 car underground
garage below Tivoli Park in
Queens.

The vehicular tunnels will not
end until they reach the new
Tivoli Expressway — an eight-
lane, three-miles-long, depressed
roadway bordering Tivoli Park
on the east — which will begin
in the north at an interchange
with the Triborough Bridge, and
south again to a terminal inter-
change with the Queens-Midtown
Tunnel. The Tivoli Expressway
will not only provide access to
Tivoli itself, but will also serve
as alternate, and preferable,
routes for regular traffic be-
tween upper midtown Manhat-
tan and the Grand Central
Parkway, Northern Boulevard,
and the Long Island Express-
way. None of the Manhattan-
bound traffic — car, bus, or
subway — will interfere with
Tivoli traffic, nor will Tivoli

Continued on page 18

JOHN LINDSAY

FOR MAYOR



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Organ Recital

Organ music of Vivaldi, Bach, Mendelssohn, Franck, and Mozart will be played by George M. Markey on October 10 at 4 p. m. at Madison Avenue Presbyterian Church, Madison Avenue at 78rd Street, sponsored by the St. Andrew Music Society. Admission is free.

Harrison Abstracts

Small abstract water colors and collages by Jim Harrison are on view through October 11 in the Hudson Park Branch Library, 10 Seventh Avenue South.

Kinoy to Speak

Arthur Kinoy, attorney for the Mississippi Freedom Democratic Party, will speak on the behind-the-scenes maneuvering that led to the defeat of the MFDP's Congressional Challenge tonight (Thursday) at 8 p. m. at Local 1199, 709 Eight Avenue. Also addressing the meeting will be Mrs. Victoria Gray, who will be an FDP candidate for Congress next year.

THE **Community** CHURCH OF NEW YORK
40 EAST 35TH STREET
SUNDAY, OCTOBER 10th
11 A.M.
MELVIN C. VAN DE WOEKEN
"KNOWLEDGE HAS NO FRONTIERS"
TUESDAY, OCTOBER 12th
8 P.M. COMMUNITY FORUM:
"ACADEMIC FREEDOM and ACADEMIC RESPONSIBILITY"
Speakers:
DR. ROBERT J. CHRISTEN,
Professor of History, Manhattan College, and Member of the A.C.L.U.
MR. JOHN FUERST,
Junior, Columbia University
ALL ARE WELCOME

Tivoli-in-Manhattan

continued from page 17

traffic add to present rush hour problems, because they will be moving, for the most part, in opposite directions. This reverse pattern will also hold for garbage parking; during the week, when Tivoli attendance will be lower anyway, regular traffic bound for Manhattan will be welcome to park their cars in the Tivoli garage, and take a bus, cab, or subway to their offices.

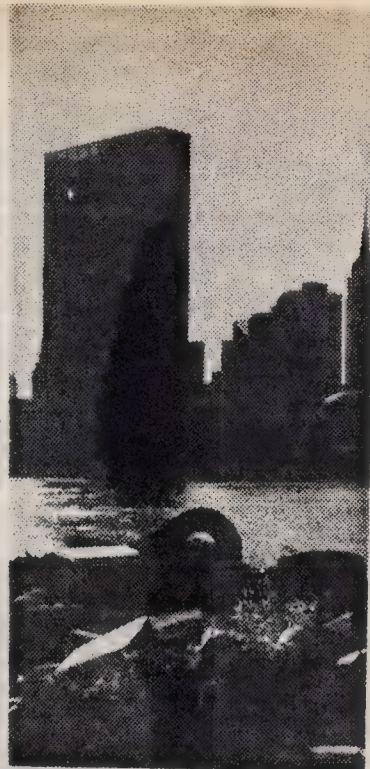
Another problem, despite the generosity of you and your conferees, is money; the final cost for Tivoli will actually come to considerably more than two hundred million, but we shall depend for the remainder on public funds. The city will of course donate the island and the two parks on the Queens shore, as well as condemn the other needed land. The expressway and interchanges, since they will be part of the interstate highway program, should get 90 per cent federal aid, and the remaining 10 per cent from the state and city. The bulk of the cost of the marina, including the causeway, docking facilities, and dredging, should also qualify for federal funds as a rivers and harbors project. If the vehicular tunnels do not qualify for federal assistance under the interstate highway program, we shall appeal to the Port of New York Authority, specifying only that they do not charge tolls.

At this point, you might well

wonder why we don't get the government to do the whole thing. The answer is as simple as it is final: they would compromise. Governments usually believe economy means getting something done at the least cost. This is an understandable point of view, and a safe posture at election time, but you and I know the essence of economy is not rigid frugality, but seeing to it that every penny is well spent; it makes the difference between a rhinestone and a diamond. We shall nonetheless welcome, indeed solicit, the support of government agencies, and we are likely to have little trouble getting what we need. Can you imagine a politician running for election on an anti-Tivoli platform? The platform would become his scaffold.

* * *

This has been a long letter, I know. Still, I have neglected much: How we shall snare susceptible hoodlums with our own crew of social workers; how the entrance guards will let a quota of underage derelicts sneak in each day; how we shall invest the proceeds (a nicer word than profits) in enterprises that satisfy both the Tivoli spirit and sound economic principles — our own vineyards, farm, and ranch, where the workers will be students combining boarding school and on-job training; how we shall award scholarships to these schools, not on the basis of intelligence quotient or grade school marks, but on the need for a chance in life and the angry



Voice Fred McDarrah

determination to make the best of that chance, turning the schools into a kind of human salons des refuses, part-and-parcel of the Tivoli spirit.

Nor have I described several of Tivoli's special attractions: the heliport, for aerial sightseeing tours; the special rates for uniformed servicemen of any nation; the July 4th fireworks display on the lagoon; the annual Mardi Gras celebration; the nursery, with its professional babysitters; the tourist submarine, for underwater sightseeing cruises in Long Island Sound; the daily ration to guards of refreshment tokens, with which they may buy the cooperation, if not absolute

Continued on page 19

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FUNCTIONING INSTITUTIONS ON WELFARE ISLAND

Voice: Fred W. McDorrah

Tivoli-in-Manhattan

Continued from page 18

respect, of younger visitors; and the plans for opening day, on which we shall invite the King of Denmark to do the ribbon-cutting honors.

Finally, I have not discussed the problem of opposition. There

will be those who will say Tivoli will hurt their business, as if their net profits were a matter of social welfare. Others may say it costs too much; most of these probably have not been in midtown in 15 years. We shall counter such opposition in the Tivoli spirit — with olympian

patience, unquenchable enthusiasm, and lots of cash. We shall convince them New York needs another park in the center of the city; that, however much we appreciate the Fire Island National Seashore and Breezy Point Park, most of us live here. Many people — even, with all your money, you — assume things must inevitably stay the way they are; that New York is not a fit place to live in summer; that open-air pleasures, other than the meager few we have, are forever destined to begin beyond a 50-mile radius from Grand Central. Tivoli-in-Manhattan will scotch this notion once and for all.

* * *

Tivoli will be more than the biggest tourist attraction since the first pilgrimage to Mecca. Tivoli will be a place where we can take a morning constitutional without stopping for traffic every minute or so; where we can take our out-of-town friends without apologizing for the food, the traffic, or the prices; where good manners will be encouraged, where good taste will be taken for granted, where good humor will be prized. Tivoli will be a kindergarten for social integration; an arrangement of stepping-stones for cultural mobility; a dazzling proof of the dividends of taste; an insistent reminder of what we can do if we make an honest try. Tivoli will be a ro-

mantic counterfoil to the skyline by day, a festival of son et lumiere by night; a subway resort for cityphiles; a sliver of pie-in-the-sky brought to earth; a mirage tricked into substance; a ghost of what-might-have-been sprung to life; a wisp of illusion forced to reality; a taste of utopia for the here and now.

Tivoli is a chance to do for

ourselves what we would gladly do for posterity. The way things look, the chance may be our last. I want that chance. So must you. My telephone number is on page 1650 of the Manhattan telephone directory. Or you might just send along a check, made out to Tivoli-in-Manhattan. If your cash balance is low at the moment, a promissory note will do.

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RESTLESS SPIRIT

Joan Baez continues to explore a wide range of material — protest, traditional European and American, country, and western — in her sixth LP, "Farewell Angelina" (Vanguard VSD 79200, VRS 9200). In matters of vocal control over such a variety of songs alone, it is a remarkable achievement.

But there is more. For the restless, socially questioning spirit which is Joan Baez has become much more an integral part of her music. And in blending this life experience with the sharpening of technique, she has made

what seems to me her best album in nearly five years of recording.

The record is heavily loaded with Bob Dylan songs; four in all. Of these the title "Farewell Angelina" with its surrealist lyrics seems one of the best, along with a driving yet brilliantly well-controlled "Hard Rain" (I never expected to like this song). Another selection in the anti-war vein is Marlene Dietrich's German version of Seeger's "Where Have All The Flowers Gone?" again made extremely effective by deep personal conviction tempered and reshaped by vocal restraint. The young English folk singer Donovan's "Colours" sees some nice handling in this same way.

Other material like the traditional Scotch "Wild Mountain Thyme" is rendered with slow, measured steps which remind me of Joan's earlier recordings. Yet this doesn't always work when it comes to things American. "Ranger's Command" for instance is so pondered it seems incongruous. Dylan's "Baby Blue" also suffers, in this case from a high, pinched quality which has marred some of her previous work. And yet another song in the native grain, "Satisfied Mind," comes off well even by Nashville standards.

A tasteful, unpretentious accompaniment of electric guitar, bass, and occasional mandolin helps out. All in all, a fine effort right down to the Richard Avedon witch-type photo on the cover.

— J. R. Goddard

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Anti-War Parade

Organizers of a parade to protest the war in Vietnam have obtained permission to march down Fifth Avenue from 94th Street to 68th Street on Saturday afternoon, October 16. It is believed to be the first anti-war march down Fifth Avenue since World War I.

The parade's organizers expect about 10,000 people to participate. At the end of the march there will be a rally at 68th Street, off Fifth Avenue. A. J. Muste, the noted pacifist, will be the featured speaker.

Citizens Union Picks McNamara

James McNamara, Liberal-Republican candidate for City Council on the lower East Side, this week won the endorsement of the Citizens Union. The non-partisan group adjudged him "highly qualified and preferred." Saul Sharison, the Democratic incumbent, was described as "somewhat conservative in his general approach to city problems."

The Citizens Union stated: "Mr. McNamara has been prominent and active in community affairs and takes enlightened positions on city problems."

Author Michael Harrington has announced the formation of a citizens committee for McNamara, which includes the Reverend Michael Allen, Art D'Lugoff, Theodore Bikel, Paul H. Douglas, Jr., David McReynolds, and James Farmer.

'BRASIL '65'

The Village Vanguard, 178 Seventh Avenue South, is presenting "Brasil '65," offering a broad range of Brazilian music. Led by pianist Sergio Mendes, "Brasil '65" features singer Anamaria, guitarist Marcos Valle, and Jose Soares, Sebastiao Neto, and Joao Palma. Performances are continuous from 9:30 p. m.

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Subscription: \$15.00; 13.00; 11.00 (Students). Single Seats: \$3.80; 3.00; 2.50. Please make all checks payable, and send with stamped, self-addressed envelope, to the Hunter College Concert Bureau, 695 Park Ave., New York City, New York 10021; Telephone RE 7-3570.

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*With the cooperation of the New York State Council on the Arts

Portrait of a Candidate Seeking Out the City

Continued from page 1

gazine picture which shows ■ be-
spectacled young man lying lazily
in a soft bed, between rumpled
sheets. On the door of one
office there is sardonic plea that
volunteers should never enter un-
less they have a new, brilliant
idea. Another sign, carefully let-
tered in magle marker to cir-
culate instructions about the use
of a mimeograph machine, is
headlined with ■ warning: "this
is serious." The names "Just
Us" (a teen age band that some-
times plays at Lindsay rallies) and
"Squirt" (a boy in his early
teens who has become an office
mascot) have been neatly ap-
pended to a series of staid signs
that list various celebrities for
Lindsay.

All of this gives the impression
of the sort of collective self-mock-
ery that disguises devout ideal-
ism yoked to ■ cause that might
yield substantial political re-
turns. The tone of Lindsay head-
quarters is not quite so wild or
free-spirited as the tone of volun-

teer organizations like SNCC that
exist outside of traditional
politics, but it is far closer to
those organizations than to typi-
cal political campaigns.

When you see a large Lindsay
campaign billboard suspended
high in space somewhere over
the Bronx you think back to the
headquarters and marvel: For
the candidate, at times, does
seem to symbolize the new art
and the new left, as well as the
clean-living cowboy who enters
a frontier town and non-violently
rids it of all its gangsters. After
Lindsay has spoken in a region
of the Bronx that is thick with
Buckley supporters his campaign
singers began to belt out, "This
Land Is My Land." It seems a
campaign rich with possibilities,
one that might translate the
mood and ideas of Manhattan's
advance guard to voters in the
farthest reaches of Queens and
Staten Island.

Democrats for Lindsay had
scheduled their city-wide open-
ing for lunch hour one weekday
afternoon at their campaign head-
quarters on 49th Street near Fifth
Avenue. As usually happens in
this city, ■ small crowd begat
a larger one, and so by the time
the candidate arrived a crowd
of at least 200 lawyers, secre-
taries, office boys and executives
had decided to sacrifice 20 min-
utes of their leisure time to press
tight against one another and
hear the candidate speak.

As Lindsay stood smiling atop
the gaily marked flat-bed dolly
which held him above the crowd,
the Reverend Howard J. Moody
of the Judson Memorial Church
described why he had bolted the
Democratic Party to serve as co-
chairman of the renegade organ-
ization. He invoked Lindsay's
imagination, his honesty, and his
openness to remind voters that
they were obliged to put the in-
terests of the city above the de-
mands of a corrupt party.

Year of the City

Then the candidate began to
speak. He paced up and down
the platform, now a Unitarian
minister, now a sort of Ivy
League Elmer Gantry, reminding
voters that "this is the year of
the city" and that this was their
last chance to prevent New York
from falling into the "backwash
of history." With each swelling
phrase he would slam his hand
down heavily upon the empty
air.

A great, huge truck drove down
the street. Behind the platform
where Lindsay stood it paused
for ■ red light, its parts jangling
noisily, its rear exploding in a
burst of exhaust. Quickly, the
audience was enveloped in ■
wave of fumes so foul that it
could scarcely concentrate on
the candidate's words.

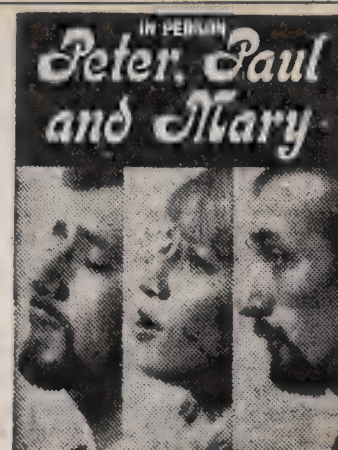
But Lindsay went on with his
speech, never pausing to inter-
twine rhetoric with reality. "We
must act now, he yelled above
the noise of the truck which was

resuming its journey up the
block, "to get rid of the club-
house politicians who have had
nothing new to say for 25 years."

PARKCHESTER is a clean,
spacious region of the Bronx, one
of those parts of New York
which might reasonably be
detached from the city and char-
tered as ■ new small town. From
■ distance, the streetcorner
where Lindsay was scheduled to
speak possessed an almost Mid-
western quality, softly fleeced
with the leafy trees that sur-
rounded it.

As Lindsay's caravan drew
closer one could see, punctuat-
ing the crowd, clusters of peo-
ple who wore the neat, round,
pumpkin-colored buttons of the
Conservative Party. They stood
in their own small cordons,
slightly apart from the rest of
the crowd, seeming more sullen
than angry. When the candidate
got out from his car—working

Continued on page 22



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Portrait of a Candidate Seeking out a City

Continued from page 21

slowly, a hand at a time, toward the speaker's platform—the Buckley people coiled still more tightly among themselves, laughing together and crying "Down with Lindsay," "you traitor." The first introductory speaker began to praise the candidate. A Buckley sound truck cut its way around a corner, and, in sharp, even tones, urged voters to choose a man who tells the truth, a man who thinks—William Buckley. From the platform came complaints about the rudeness of a political party that had no respect for the rights of others.

Lindsay began to speak. He was using his best sermon style, not pacing around the platform but still active in his place, issuing a phrase, stressing it with a gesture, repeating the thought in slightly different language. "I want people in this city to feel it is their city," he was saying, "to take a part in improving the city."

One of his campaign cars drove past a group of teen age Buckley supporters, who had been standing together alternately chatting pleasantly and mocking the can-

didate. A splotchy-faced boy detached himself from the group and ran alongside the car. "There's crud on top of this thing," he started yelling, pointing to the insignia "Lindsay for Mayor."

"I stand alone, on my own two feet and I am in this campaign for the city I love and its people," the candidate was telling his listeners in the sincere, serious style he must have learned during his years attending public speaking classes and chapel sermons at St. Paul's. "I am running a volunteer, citizens' campaign, and if I win I will try to restore the city to its people."

A Lindsay supporter was passing out campaign literature near some of Buckley's people. "Let's get rid of that subversive stuff," someone said. From the back of the group came a cry, directed at Lindsay, "Kill the bum." "He's for a civilian review board," another man said, "he wants to turn the police force inside out." A woman, her dress slashed by an angular "Lindsay for Mayor" sash, was telling Buckley supporters that their motto should be "Birdbrains for Buckley." "What do you mean?" an old man asked, his voice piercing stridently through a face that was so creased as to be almost pinched. "You mean birdbrains for Lindsay. Buckley is by far the smartest man in the campaign. If Lindsay is elected there won't be any New York City after 10 years—all the people on welfare will be running wild."

Why Not New York?

Lindsay was talking on: "Other cities have improved themselves in a short time. Why can't New York? New York used to be the 'Gateway City,' I want it to be the first in the country—the real 'Gateway City'—once again." "What an idiot," a young, black-haired girl confided to her friend. "He doesn't even know that San Francisco is the Gateway city."

"I want New Yorkers to walk tall, to be tough and dignified and proud," the candidate said. A group of boys were arguing. "Buckley is a joke," one of them said, "he doesn't care at all about this campaign." "Yeah, but Lindsay is worse," a friend answered. "I don't think he believes poor people should have to work. I think I'll ask him about that." The boy raised his hand, and then put it down. "I guess I don't really want to talk now."

None of the Buckley supporters ever became active hecklers. For all the commotion they caused in their own small areas, they were greatly out-numbered by people who planned to vote for Lindsay. They seemed reluctant to risk public non-conformity. So all the disputes and insults which were rippling through the audience got dammed up somewhere near the speaker's platform, and never quite reached the candidate.

Recognizes Conservatives

Finally, Lindsay did recognize the presence of the Conservatives, but with the kind of indirection President Eisenhower used to use against McCarthyism. "There are people among you who preach hate and fear and division," he said at the close of his speech. "Don't listen to them. Be strong New Yorkers." He got off the platform and walked back to his car. In a

Buckley sound truck a man was complaining about Lindsay's "Gestapo tactics. One of his people walked by here, and tried to ruin our equipment." Nearby, an elderly woman was agreeing. "That's what those liberals are like. We have to stop them however we can."

Soon, the campaign caravan drove away toward its next stop. In groups of five or six the Buckley people walked off in a different direction to await a rally that night where their candidate would speak. The issue between the two groups, which had hung explosively above the pleasant suburban street, had never been joined; Lindsay had preached to the converted, the conservatives had griped with the reprobate.

ON A LITTERED STREET in the Bronx at twilight last Saturday John Lindsay led a pack of Negro and Puerto Rican children past a row of decrepit tenements which seemed, in the slaty dusk, to be endless. The candidate was on his last walking tour of the day in a neighborhood that was unaccustomed to entertaining public figures. A store on the corner of the block advertised "roach traps," and inside the shabby apartments, sealed off from the street by streaked window panes, you could see the worn, cheap furniture and the cracking plaster that defines urban ghettos.

But while Lindsay was on the block its poverty seemed to vanish. Men and women, smiling, crowded onto the stoops of their buildings to see the candidate and perhaps to shake his hand. The kids were laughing and strutting up and down, daring each other to talk with Lindsay. On both sides of the street, from window after window, heads crowded past one another, and hands stretched out to wave.

Lindsay was absolutely absorbed in his work, engrossed in the process of evoking smiles. It was as if, for the moment, the campaign had been suspended and he was a social worker who had found a new way of bringing relief to his clients. The technique was simple, but delicate. Every hand had to be gripped, every piece of paper signed, every face leaning out of a first floor apartment had to be greeted with a friendly word. Somehow the phrase "good luck" had come to contain most of the magic. The candidate had to use it before a well-wisher could in order

to show his sincere hope that the socially sick would soon be healed. Otherwise—if a poor Negro wished the Yale graduate luck for a successful campaign—the entire experience would seem trivial: just a minor expedition by an ordinary candidate out to win votes.

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a child's new york

by Victoria Wren

Two equally enthralling hours of theatre opened last weekend—for children, yes, but it is sometimes difficult to decide on the limit of the upper age bracket. "OSTRICH FEATHERS" is a musical set in an African forest with a recurring, light-headed touch of rock-and-roll sunstroke. There are lots of Good Guys (Ape, Elephant, Parrots, Lion, Zebra, Snake, and Ostrich, who despite their occasional disagreements show a poignant loyalty to each other) and one nice, clean-cut Bad Guy, the hunter, quite worth hissing at, whom they set out to trap. Ostrich, maddeningly frivolous, hopelessly vain (and justifiably so, she is exquisite), gloriously unconcerned—in the words of Lion, just preposterous—is, after all, the heroine of all those dramas at which we've ever wept. You are entirely committed to her survival after the hunter's bullet has left her for dead—but there is a second act.

The Martinique Theatre (next

POETRY READING
SOTERE TORRESIAN
9 PM Tuesday, Oct 12th
CODA galleries
89 E. 10 St.
Oct. 19—BARBARA SIMMONS

door to the lobby of the hotel, on 32nd Street in the Gimbels, Macy, et al., area) is intimate, with seats on three sides and right up to the stage, which is fun when Lion lies down on your toes, or those wild Parrots get affectionate. Attention was rapt, from four year olds on up. Performances are Saturdays, 1 and 3, Sundays at 1. For reserved seats, call PE 6-3056. Tickets are \$1.75 but the children think it's worth it.

"THE RED FAN," a fairy tale of witch-crossed lovers, is danced by the mime Salvatore Guida—and parents and children enter a world where narration, mime, music and the progress of a distant fantasy become for an hour the only reality in a tiny and crude theater. That Second Avenue is outside is beside the point. Mr. Guida changes most characters, costumes and the extraordinarily beautiful masks on stage, and the children are fascinated by these transitions. A memorable hour for a child studying ballet.

Only one very young child did not approve of witches and kept her eyes steadfastly fixed on the back of the room. Children are unpredictable. For one thing they would no more think of applauding after some brilliant tour than would a music lover between movements of a symphony—they are too far out to break it up. But when urged by narrator Daphne Vane to help her awake the endangered hero, who ex-

Continued on page 24

STUDIO STAGES
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DYLAN IN OCTOBER

They booed Bob Dylan at Newport in July, they insulted him at Forest Hills in August, but last Friday at Carnegie Hall they screamed for more of his "rock folk" poetry.

"I didn't think you would like it," he said shyly before doing

the first encore anyone could remember him doing.

The concert was almost a Defend Bob Dylan Rally. The house was filled with his most passionate followers. There was hardly a sound during the first half of the program, as one after another, with few introductions, Dylan sang his poems called folk-songs. And it was, in fact, like a poetry reading at the 92nd Street YMHA. Future generations of college literature students, I think, will be taught Dylan, and his private symbols and allegories explained. They will discuss his obsession with death, his hostility toward women, and his hypnotic rhythm the way they now discuss aspects of Carl Sandburg and Vachel Lindsay.

after his final number, "Like a Rolling Stone," they clapped and cheered and dozens of them rushed to the stage screaming "more, more, more." And Dylan, smiling that little boy smile, came out of the wings for his encore while his fans, 12 and 14 and 16 years old, sat mesmerized in the aisle at the foot of the stage.

A new cultural tradition is evolving in America. It is the opposite of High Culture; perhaps it is more significant and certainly it is more vital. Seymour Krim once called it "the culture of the streets." Charlie Parker exemplified it in the '40s, Allen Ginsberg and Lenny Bruce and William Burroughs contributed to it. And so too does Dylan with his fusion of symbolic poetry and a new kind of folk music.

—Jack Newfield

"In reality opposites are one art shows this" — Eli Siegel

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The second half of the concert was devoted to Dylan's amplified band, consisting of electronic bass, guitar, organ, piano, and drums. At the beginning there were a few boos, perhaps a conditioned response from the previous concerts.

Growing Cheers

The songs were all familiar: "Ain't Gonna Work on Maggie's Farm," "Mr. Jones," "It Ain't Me, Babe." And on this third try, it became clear he had sold his new style to his fans. After each tune the cheers grew deeper and wilder. And Dylan, tense and frail, his diction better and his voice more magnetic than ever before, was clearly enjoying his vindication.

At the end of the Forest Hills concert, many of Dylan's young fans stood and booed. But Friday

THEATRE: FRIENDS; ENEMIES

Two plays by Arkady Leokum, presented by the Red Barn Theatre Limited at Theatre East. Directed by William Hunt.

It is said that certain medieval monarchs used to retain an official whose only function was to sit at the royal table and taste every dish that was set before the king. If the taster went into convulsions and died after digging into the chopped liver, the king knew that he had better pass it up. Well, King Reader, I have just been to see "Friends" and "Enemies" on your behalf, and I don't feel so good.

In "Enemies," the first of this pair of one-act etudes by Arkady Leokum, Eli Mintz plays an old waiter trying to cope with an implausibly nasty customer; in "Friends," he plays an old tutor trying to cope with an implausibly nasty small boy. The playwright's intention seems to have been a gentle, comico-pathetic realism, with a twist at the end of each play; but Chekhov's not, nor O. Henry either. In each play the characterizations are stated in the first few seconds and then crassly hammered in, with remorseless redundancy, for the next half hour or so. (It is remarkable how often, in two such short plays, Mr. Leokum can repeat himself.) And then, in each case, the twist comes: the antagonist, who at first appeared invulnerable in his nastiness, is shown, by means of a galumphing contrivance, to have troubles of his own. Surprise!

The evening's sole redeeming feature is Mr. Mintz, a cuddly old Jewish teddybear. Every child should have him for a grandfather; failing that, somebody should write him a part in a play.

—Julius Novick

a child's new york
Continued from page 23

hibits a droll sleepiness all too familiar to themselves in the morning, they join in lustily. When the story is over and Mr. Guida, still in white make-up but suddenly approachable, comes out to speak with the children, the interplay is charming.

"The Red Fan" will play at 3:30 every Sunday through November 14 at the Mask Theatre, 133 Second Avenue between 9th Street and St. Mark's Place. Telephone OR 3-0291 before noon, GR 7-6630 after 4:30—reservations are advisable as the theatre seats only slightly over 20 and the opening was jammed. Tickets are \$1 and \$1.50, and there are group rates. Semi-officially, the age range is four-year-olds and up, but some well-behaved children were younger.

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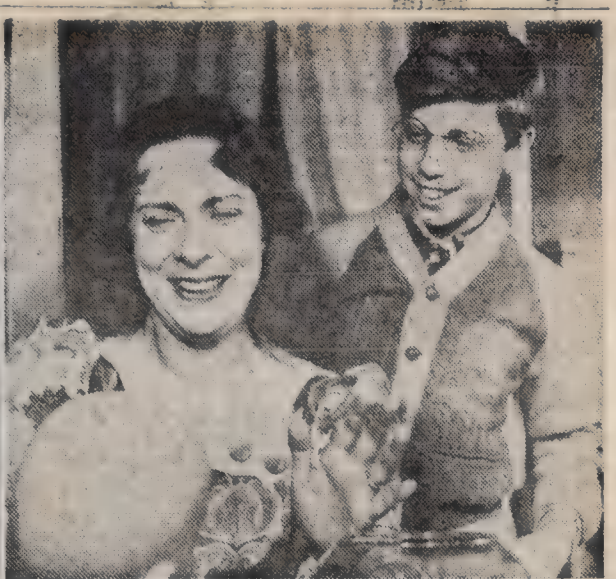
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ON, OFF, AND FAR OFF BROADWAY the season is getting under way. Clockwise; LEE MONTAGUE and SHEILA HANCOCK in Joe Orton's "Entertaining Mr. Sloane," a London hit which opens next Tuesday at the Lyceum Theatre; Alan Schneider is the director. MICHAEL TWAIN and HECTOR ELIZANDO in Herb Schapiro's adaptation of Gogol's "Kill the One-Eyed Man," opening October 18 at the Provincetown Playhouse. PARKER MCCORMICK and DENNIS SCOTT in "Play that on Your Old Piano," by Dan Blue, directed by John Gerstad, opening on Thursday, Oc-

tober 14, at the Renata Theatre. VERONICA CASTANG in James Broom Lynne's "The Trigon," opening on Saturday at Stage 73; Arthur Cantor directs. A trio of plays, "The World of Ray Bradbury," feature GEORGE VOSKOVEC, open under Charles Rome Smith's direction at the Orpheum Theatre on Friday. JEANNE PHILLIPS in "Tender Tales," written and directed by H. M. Koutoukas, now playing at the Coda Galleries. WILL GEER as the poet in "An Evening's Frost," a compilation by Donald Hall, directed by Marcella Cisney, Monday at the Theatre de Lys.

theatre journal

by Michael Smith

"HAPPY DAYS," by Samuel Beckett, presented by Theatre 1966 (Richard Barr, Clinton Wilder, Edward Albee) at the Cherry Lane Theatre, directed by Alan Schneider; "FILMSTAGE," presented by and at the Bridge Theatre, conceived and directed by Roberts Blossom.

Hooray for "HAPPY DAYS," one of my all-time favorite plays and theatre delights, which is here again in English with Ruth White playing Winnie again. There is a widespread impression that the title of "Happy Days" is ironic and that the play is bleak and depressing. Not so! The play is invigorating to see, it is an anthem to the resourcefulness and buoyancy of the human spirit, and it is completely convincing. One witnesses a human

being sunk (literally) to appalling depths, deprived of mobility, distractions, even hope, and still managing to have happy days; the human condition is stated with unsurpassed grimness yet the human spirit survives, pre-

vails, transcends.

Of course I am a minority. I see many of Samuel Beckett's works from this angle and find it enormously rewarding. The secret is to pay attention to the whole play, not just its outline. In "Happy Days" the principal character, Winnie, appears during the first act buried to just below her breasts in the earth; in the second act only her head protrudes. In the first act she has the consolation of a parasol and a large bag full of equipment with which to occupy herself—toothbrush and toothpastes, a mirror, a hairbrush, a revolver; in the second act she is reduced to words. She has a husband, Willie, a sluggish, mole-like creature, who in the first act occasionally shows himself and acknowledges that he can hear her; in the second, until nearly the end, he has disappeared, perhaps died, and for all she knows Winnie is talking into a void, although she declines to believe it. She is alone except for the unreachable bag, revolver, and parasol, strewn about the mound and seeming to close in on her head, her remains.

All this, however, is only the background of the play. This much is Beckett's very striking metaphor for the human condition—but it is far from all he has to say. It is not in fact the content of the play. This much is the way things are, Beckett says: but see what happens then. See whom it's happening to. The situation is dismaying to an unparalleled degree, but Winnie is largely undismayed. Like anyone else she has good moments and bad ones, moments of exhilaration and moments of exhaustion, and she has happy days and presumably unhappy ones. But it never seriously occurs to her to despair. The revolver is always there—"ever uppermost," in fact—but there is never a chance that she will use it. And Winnie is completely a realist, well

aware of the state of things, without the tendency or evident desire to flee into comforting fantasy. Further, Winnie is not at all heroic, there is nothing exceptional about her, and no Beckett seems to suggest that her nobility is available in every man. The locus of meaning, it seems to me, lies not in the kind of world man finds himself facing but in his response to it, and Winnie is magnificent.

Magnificent is also the word for Ruth White's performance. She is more than faultless; to an exactly faithful performance of the script she adds endless warmth, variety, animation, humanness. Winnie's commitment is to nothing less than life, and the fullness of life in Ruth White's performance is exalting. Alan Schneider, the director, as her collaborator earns a similar measure of praise, and John C. Becher is perfectly effective as Willie. I urge you to see "Happy Days" not just because it is a supreme work of dramatic literature superbly performed but for the bounty of pleasure it offers to its audience.

"FILMSTAGE" is an experiment in techniques which Roberts Blossom has been developing for several years. His first show was given at the Living Theatre in 1961; the latest is being given at the Bridge, 11 St. Mark's Place, Sundays and Mondays through October 18 at 8 p. m. Blossom describes "Filmstage" as "a technique combining film, stage, and dance to allow new dimensions of response." The verb "to allow" is significant: the approach is gentle and unaggressive, the response is up to you.

Eloquent Space
The current installment consists of five events, of which I unfortunately saw only three. One was a lyrical dance by Beverly Schmidt, who was lighted by a movie projected on her and the full wall behind her, accompanied by Bachianas Brasileiras No. 5. The film, in negative, depicted several dancers moving among columns in flowing dresses, and the combination of their movements, movements of the camera, shifts of field from close-up to long shot, and Miss Schmidt's slow and elegant dancing produced an eloquent spaciousness in which the dimensions of the dance seemed to expand and contract. Miss Schmidt seemed to float through an ambiguous, pulsating, eloquent space. The total effect was serene and lovely.



off-broadway theatre

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SQUARE EAST
AL 4-1111

AN EVENING'S FROST

John Randolph, Jacqueline Brookes, Donald Davis, Will Geer in a dramatization by Donald Hall of verse, letters, and conversations of Robert Frost, directed by Marcella Cisney. Opens Monday; to be reviewed.

THEATRE DE LYS
WA 4-8782

FRIENDS; ENEMIES

Bill Mintz and Danny Fortus in "Friends," Mr. Mintz and Jay Barney in "Enemies," two one-act plays by Arkady Leokum, directed by William Hunt. See review by Julius Novick, this issue.

THEATRE EAST
TE 8-0177

GILBERT & SULLIVAN REPERTORY

Dorothy Raedler's American Savoyards in a repertory of operettas by Gilbert and Sullivan, "Iolanthe," "H. M. S. Pinafore," "The Mikado," "The Gondoliers," "The Yeomen of the Guard."

JAN HUS PLAYHOUSE
EE 5-4310

HAPPY DAYS

Ruth White, John C. Becher in a play by Samuel Beckett, directed by Alan Schneider. See review by Michael Smith, this page.

CHERRY LANE
YU 5-1111

LIVE LIKE PIGS

Paul Benedict, Robert Fields, Josephine Lane, Joseph Maher, Janet Lee Parker, Avra Petrides in a play by John Arden, directed by David Wheeler.

ACTOR'S PLAYHOUSE
UN 5-1034

THE TRIGON

Veronica Castang, Jeremy Geldt, Michael Lipton, Geoffrey Webb in a play by James Broom Lynne, directed by Arthur Cantor. Opens Saturday; to be reviewed.

STAGE 73
BU 8-2500

A VIEW FROM THE BRIDGE

Robert Duvall, Richard Castellano, Mitchell Jason, Ramon Bieri, Susan Kapplow, John Volght, Jeanne Kaplan, Carmine Caridi, Dan Priest, Curt Dempster in play by Arthur Miller, directed by Ulu Grosbard.

SHERIDAN SQ. PLAYHOUSE
CH 2-3432

THE WORLD OF RAY BRADBURY

Paul Sporer, Gretchen Kanne, Henry Madden, John Zizak, Denise Stevens, Stewart Bradley in three plays by Mr. Bradbury, directed by Charles Rome Smith. Opens Friday; to be reviewed.

ORPHEUM
OR 8-1111

THE ZOO STORY; KRAPP'S LAST TAPE

George Bartenieff and Bill Piazza in a revival of Edward Albee's play, "The Zoo Story"; George Bartenieff in a revival of Samuel Beckett's play, "Krapp's Last Tape," both directed by Alan Schneider.

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JU 2-3497

Continued on page 26

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theatre journal

Continued from page 25

In a more dramatic piece, Blossom appeared in an eccentric makeup and played a scene with invisible others, only their sounds being heard. The intention was to create a shifting space with sound as had been done in Miss Schmidt's dance with visual images, but the results were not completely successful. Blossom is a persuasive actor, but the coordination with the tape-recording was not perfect enough to make the illusion materialize.

A more elaborate experiment was entitled "The Rehearsal." The premise was that three rehearsals were taking place in the same place at the same time: two actors preparing a love scene, a dancer practicing a dance with words, and a film being projected. The piece toyed with the audience's attention with considerable wit and imagination, and I found it delightful.

Actual Response

Roberts Blossom's efforts to open up new techniques for the theatre are praiseworthy and pleasantly light in spirit. It also rubs me the right way that he is genuinely concerned with the effectiveness of the techniques, with extending the audience's actual response and seeking new ways of seeing as well as new things to see: too many experimenters in the arts become so involved with their own adventures in form that they neglect the audience's desire for adventure. So far Blossom is concerned with techniques to the general exclusion of contents. But his "Filmstage" is an altogether agreeable set of experiments to witness.

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Film Survey	Ray Sader	Thurs., 6-7:30 PM	\$45.00
Seminar for Directors, and Teachers	Olga Druce	Thurs., 8-9:30 PM	\$45.00
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films

by Andrew Sarris

"REPULSION" (at the Baronet) is the scariest if not actually the goriest Grand Guignol since "Psycho." Polish director Roman Polanski had one of the hits of the First New York Film Festival with "Knife in the Water," a sardonic comedy of manners and morals on a sailboat. Previously the now 32-year-old Polanski had regaled avant-garde audiences with a half-dozen imaginatively ironic shorts beginning with the still memorable "Two Men and a Wardrobe." "Repulsion" is Polanski's first English-language film, and he does fairly well in a language he couldn't speak at all when I

met him at the 1963 Montreal Film Festival. In the Separatist atmosphere of that time and place, the fact that his French was as fluent as his English was non-existent made him something of a culture hero. The point is that "Repulsion" plays well enough as an subtitled talkie except possibly for Catherine DeNeuve's awkward reading of her lines. Fortunately most of the latter part of the film depends less on articulated speech than on agonizing sights and sounds and, in a manner of non-Huxleyan speaking, even smells gurgling up from the depths of a repressed psyche.

Catherine DeNeuve, the sweet bon-bon of "Umbrellas of Cherbourg," is inspired casting as Polanski's fantasy-befouled virgin. The lack of sensual anticipation in her eyes masks insanity with innocence while the irreproachable symmetry of her delicate features conveys an illusion of order and discipline in her personality, an illusion belied by the reality of her absent-minded alienation from other human beings. Polanski has fashioned the kind of pretty girl we seldom see on the screen, one neither chock-full of character and sincerity nor selfishly narcissistic,

but rather a younger version of Bergman's Ingrid Thulin character in "The Silence" without Miss Thulin's compensational literary and Lesbian tendencies.

Polanski is actually interested more in the spectacle of repression released than in the psychology of the repressed female, and the direct horror is seldom lacking in dark humor. For example, we are so conditioned to Miss DeNeuve's demonic sloppiness by the time she commits her two gruesome murders that the corpses seem to complete the decor. Polanski's direction is equally sloppy on occasion, particularly when he indulges in the subjective surrealism of hands reaching out from the walls with a rhythmic writhing worthy of a Busby Berkeley parody of Luis Bunuel. Nor is he much more effective when he tries tricks of perspective in the midst of his interior desecration. However, his failures of style are related to his triumphs of suspense. By forcing the audience to share the girl's demented point of view, Polanski manages to implicate the audience in the irrational uncertainty of the plot. We soon accept the fact that the girl is beyond redemption and rehabilitation, even beyond reason, but we still worry about when and how society will invade her subjective world. What Polanski counts on and capitalizes on is the fact that we all fear society's invasion of our subconscious, and that we will somehow identify with the most perverted privacy rather than blow the whistle for the authorities.

All things being equal, Polanski's subjective style is preferable to Wyler's comfortably, almost complacently voyeuristic vantage point in "The Collector," but Wyler almost makes up the difference with the emotional intensity of Samantha Eggar and Terence Stamp. Almost, but not quite. Polanski's last dazzling track to a telling close-up of a family portrait brings order out of chaos and beauty out of horror. Art, however imperfect, is ultimately preferable to professionalism, however inspired.

"THE IPCRESS FILE" (at the Coronet) was reasonably entertaining while I was watching it, but after it was over I felt I'd been had. I don't particularly mind pictures that are assembled rather than directed, and Sidney Furie seems somewhat abler as an assembler than Terence Young and Guy Hamilton of the Bond series. Michael Caine is a more attractive performer than Sean Connery; the blur-focusing glasses, the ratty laugh, the sojourns in supermarkets, and the attendant food fetishism all make Caine's character more comically accessible to audiences than Connery's. Caine's success with women is more plausible than that of his predecessor largely because his (Caine's) banter sounds more knowing. Connery's conquests seem to reflect the triumph of wardrobe over wit, and his women almost invariably succumb with all the spontaneity of mechanical dolls in some future interplanetary convention of department store buyers.

"The Ipcress File" seems to fall spy-wise halfway between Ian Fleming's glamour and Graham Greene's grubbiness, and Caine's operative similarly splits the difference between Fleming's upper-class sleuth and Greene's lower-caste snoop. Caine starts off with a set of disillusioningly middle-class attitudes. He yearns for more money, job security, the approval of his superiors, the congeniality of his co-workers, and a never-ending concert of

sharp girls in his flat. Then suddenly the character acquires some middle-brow modifications with an ostentatious appreciation of Mozart and a sniggering pride in his own virility. Mickey Spillane, where art thou?

Among the tiresome directorial tricks in "The Ipcress File" is the repetitively off-angle anti-climax with the heavies feeding parking meters, hibernating in libraries, and plotting at band concerts. Nothing happens most of the time, and this is supposed to be funny and ironic. Two CIA agents, one a Negro, are murdered, and we are supposed to react with civilized amusement to the cool aplomb of the British in the situation. International cynicism is one thing, however, and learning that your buddy has been done in on the high road (in a straight steal from a recent Fritz Lang movie) is quite another matter entirely. The hero finally loses his coolness and composure and thus exemplifies as does Bond the sentimentality which inevitably overtakes any middle-brow exercise in nihilism. This is one of the less enchanting prospects of popular art in its serial development. When Tarzan, for example, hit the screen in the first Weismuller version in 1931, Maureen O'Sullivan's Jane went really ape over The Ape Man in a rather frank expression of natural instinct triumphing over social restraints. By the time Metro finished domesticating the series, Tarzan was wearing a Sanforized loin-cloth and Jane was attending jungle PTA meetings. Bond has steadily declined in arrogant amorality from "Dr. No" to "From Russia With Love" to "Goldfinger," and before long he will be as fierce as Fearless Fosdick. "The Ipcress File" manages to degenerate between its first hour and its last.

Ironically, what makes the film click even momentarily as drama is a son-father relationship between Caine and his superior, a relationship developed as much by piquant casting as by precise characterization, and a relationship shattered with classically Oedipal force when the superior turns out to be a double agent. At that climactic moment Freud takes charge of the hot fire-arms away from Marx and Machiavelli and the Cold Warriors. The worst passages in the film are brainwashing sessions involving the projec-

tion of pseudo-Pavlovian Op Art, which I doubt could condition a dog to chase a cat. To end on a relatively positive note, I can't remember another movie where the gal takes off the guy's glasses before seducing him. Who says girls don't make passes at men who wear glasses?

"THE HOURS OF LOVE" will make the art-house break one of these days, and I recommend it very conditionally only to make the point that as Hollywood films are occasionally very artistic, foreign films can occasionally be fun. In fact, "The Hours of Love" is the kind of good-bad movie that only Hollywood is supposed to have the knack of making. Luciano Salce's direction is more delicately civilized than his rather broad material would seem to deserve, and Ugo Tognazzi and Emmanuelle Riva are pure gold as a couple who find it easier to sleep together than live together. As in "The Fascist" and "Crazy Desire," Salce is at times the closest thing to an Italian Lubitsch in the graceful discipline that enables his players to shift from near-farce to near tragedy without losing their lightness. I particularly liked the moment when Riva says that she is not beautiful but that she has beautiful eyes, and then the way she uses her eyes when she cooks Tognazzi his first lunch. The plot is not always profound in illustrating the divergent paths of chemistry and compatibility, but Tognazzi and Riva make this sub-Chayevskian conception worth seeing the way Lombard and Grant used to make a piece of cheese such as "In Name Only" worth seeing. There is no law against liking bad foreign movies.

Montessori Tour

The West Side Montessori School will sponsor a tour of eight renovated houses on the upper West Side on Sunday, October 17 from 1.30 to 5.30 p. m. Proceeds will benefit the scholarship and development fund of the nursery school. Tickets which will admit holder to all eight homes are \$6 each from West Side Montessori School, 210 West 91st Street, New York 10024. Orders must be in by October 9. Ticket holders can visit the school where Montessori teaching materials will be on display from noon to 2 p. m.

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BLEECKER STREET CINEMA (OR 4-3210)

BREATHLESS and SHOOT THE PIANO PLAYER (Wed, Thurs)

"BREATHLESS" (Jean-Luc Godard's brilliant study of alienation, Belmondo, Jean Seberg). 1.20, 4.10, 7, 9.50. "SHOOT" (Charles Aznavour, Marie Du Bois in Truffaut's extraordinary "plastic enterprise"). 2.45, 5.35, 8.30.

THE SERVANT and THE WOMAN IN THE DUNES (Fri-Mon)

"SERVANT" (Joseph Losey's film of Robin Maugham novel, Pinter script; Dirk Bogarde is the slimy one). FRI, SAT: 4, 8.05, 12. SUN, MON: 2, 6, 10. "WOMAN" (Hiroshi Teshigahara's parable of life in a sand pit). FRI, SAT: 1.55, 5.55, 10.05 SUN, MON: 3.55, 8.

THE BLOWS; YOJIMBO; CHRONICLE OF A SUMMER (Tue-Wed)

"BLOWS" (Truffaut's moving little boy lost). 1.25, 6.20, 11.15 "YOJIMBO" (Toshiro Mifune as Kurosawa's samurai in town split between bad guys and bad guys). 4.30, 9.30 "CHRONICLE" (Jean Rouch). 3, 8.

CINEMA VILLAGE (WA 4-3363)

NOBODY WAVED GOODBYE and WHAT'S NEW PUSSYCAT? (through Tue)

"NOBODY" (adolescents Peter Kasner, Julie Biggs slip into delinquency). WED, THURS: 1, 4.10, 7.25, 10.40. FRI, SAT: 3.05, 6.25, 9.45. SUN-TUE: Same as Wed, Thurs. "PUSSYCAT" (mad sex farce, Paula Prentiss hits the bottle, Buster Brown Peter Sellers saves Peter O'Toole from women, Woody Allen plays a short man, Ronny Schneider, Ursula Andress). WED, THURS: 2.20, 5.30, 8.50. FRI, SAT: 1.15, 4.30, 7.50, 11.10. SUN-TUE: Same as Wed, Thurs. Next Wednesday schedule unavailable; call theatre.

EIGHTH STREET (GR 7-7874)

MARRIAGE-ITALIAN STYLE and 8½ (through Tue)

"MARRIAGE" (De Sica directs Sophia Loren as long-time mistress of Marcello Mastroianni trying to change her status). WED, THURS: 2.30, 6.35, 10.30 FRI, SAT: 3.15, 7.20, 11.20 SUN-TUE: Same as Wed, Thurs. "8½" (the childhood scenes are the best as Fellini fantasizes in the face of psychological dilemma; Mastroianni, Anouk Aimee, Claudia Cardinale). WED, THURS: 12.15, 4.10, 8.20 FRI, SAT: 1, 4.55, 9.05. SUN-TUE: Same as Wed, Thurs. Next Wednesday schedule unavailable; call theatre.

FIFTH AVENUE (WA 4-8339)

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Life and death play side by side in well-acted film directed by Richard Hilliard. WED, THURS: 1, 2.45, 4.35, 6.25, 8.15, 10.10. FRI, SAT: 2, 3.45, 5.35, 7.25, 9.15, 11.10. SUN-TUE: Same as Wed, Thurs. Next Wednesday schedule unavailable; call theatre.

GARRICK (OR 7-0700)

THE LOVE GAME and THE JOKER (Wed, Thurs)

Two by De Broca with Jean-Pierre Cassell. "GAME" 4.25, 7.25, 10.30. "JOKER" 2.50, 5.55, 9.

HENRY V and ONE-EYED JACKS (Fri-Sun)

"HENRY" (Splendid Shakespeare directed by Olivier, with Olivier). FRI, SAT: 2, 6.40, 11.25. SUN: 1, 5.40, 10.25 "JACKS" (Brando directs Brando in Mexican cowboy film of honor among thieves, with Karl Malden, Katy Jurado). FRI, SAT: 4.15, 9. SUN: 3.15, 8.

THE THING and THE BODY SNATCHER (Mon, Tue)

"THING" 2.40, 5.15, 8, 10.40. "BODY" (Boris Karloff). 4, 6.40, 9.20.

IL POSTO and THE ORGANIZER (Wed)

"POSTO" ("The Sound of Trumpets" minor story of Italian working class, directed by Olmi). 3.10, 6.45, 10.30

"ORGANIZER" (Mastroianni magnificent as labor union pioneer; directed by Monicelli) 4.40, 8.20.

GREENWICH (WA 9-3350)

THE PAWNBROKER (through Wed)

Pretentious problem parable with Rod Steiger, Geraldine Fitzgerald, Brock Peters (Jaime Sanchez). WED, THURS: 1.20, 3.30, 5.40, 7.50, 10. FRI, SAT: 12.15, 2.20, 4.30, 6.40, 8.50, 11. SUN-WED: Same as Wed, Thurs.

LOEW'S SHERIDAN (WA 9-2166)

ZORBA THE GREEK (through Tue)

Anthony Quinn misses the mark as Kazantzakis' vital hero, but Lila Kedrova is superb; Irene Papas, Alan Bates, directed by Michael Cacoyannis. WED, THURS: 1, 3.55, 6.40, 9.30 FRI, SAT: 12, 2.38, 5.15, 7.50, 10.30. SUN-TUE: Same as Wed, Thurs. Next Wednesday schedule unavailable; call theatre.

WAVERLY (WA 9-8037)

HELP! and THESE ARE THE DAMNED (through Tue)

"HELP!" (Beatles bottle bad guys, sing Beethoven, visit the Bahamas — all in color!) WED, THURS: 1.27, 4.25, 7.23, 10.20 FRI, SAT: 2.14, 5.16, 8.18, 11.20. SUN-TUE: Same as Wed, Thurs. "DAMNED" (Joseph Losey's thoughtful film of nine idly radioactive children, with Viveca Lindfors, Alexander Knox, Macdonald Carey, Shirley Anne Field). WED, THURS: 12, 2.58, 5.54, 8.54. FRI, SAT: 12.47, 3.49, 6.51, 9.53. SUN-TUE: Same as Wed, Thurs. Next Wednesday schedule unavailable; call theatre.



"A CLASSIC elegy on a bitter war —
a masterpiece!" —Brian O'Doherty, LIFE

to die in madrid

"A MASTERPIECE that should not
be missed!" —Judith Crist, Herald Tribune

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12, 2, 4, 6, 8, 10 PM
Sat. 12, 1, 3, 5, 7, 9, 11, 13

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Valparaiso
by Joris Ivens,
Chris Marker



"HILARIOUS!" For grown-ups who
want fun and good stories!" —Judith Crist, on NBC-TV



"A LOT OF LAUGHS!"
—Stuart Klein, WHEN

"AN EYEFUL!" Sexy enough for
the body-watchers and for the art lovers!"
Joseph Berman, Newsday

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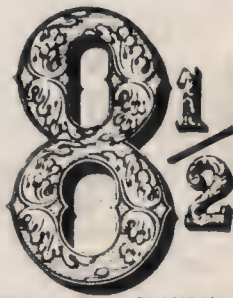
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Mike Kuchar **GREEN DESIRE**

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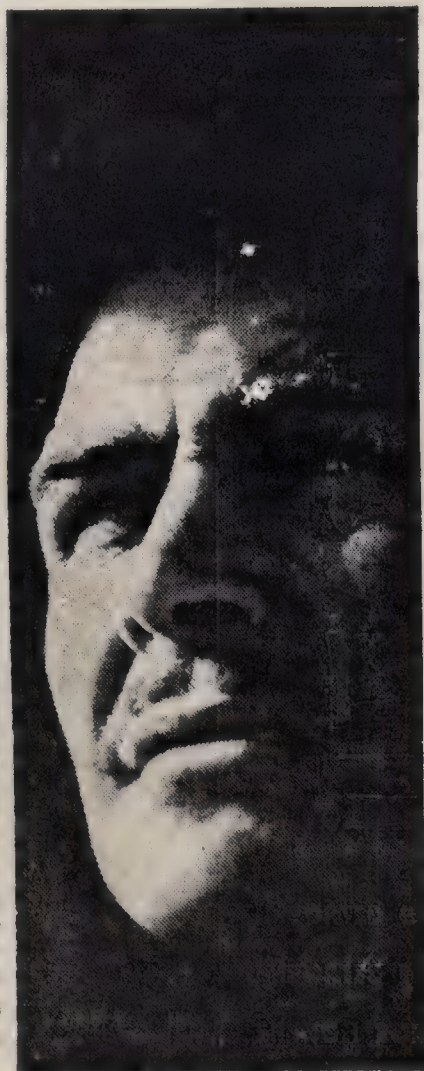
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—SUNDAY EXPRESS, LONDON

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—PARIS EDITION, N.Y. HERALD TRIBUNE

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—L'AUROR, PARIS

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Oct. 6 & 7

A Philippi de Broca Program THE LOVE GAME

with
Jean Pierre Cassel

-and-

THE JOKER

with
Jean Pierre Cassel—Anouk Aimee

Fri. thru Sun.

Oct. 8 & 10

Olivier directed Olivier in
HENRY V

-and-

Brando directs Brando in
ONE EYED JACKS

Mon. & Tues.

Oct. 11 & 12

Howard Hawks' Production of
THE THING

-and-

Boris Karloff & Bela Lugosi in
Robert Wise's
THE BODY SNATCHER

Wed. & Thurs.

Oct. 13 & 14

Olmi's IL POSTO

(THE SOUND OF TRUMPETS)

-and-

Mastroianni in Monicelli's
THE ORGANIZER

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—McCall's Mag.
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Two Special Film Events!

FILMSTAGE / FILMSOUND

Robert's Blossom's evening of Films, Dance, Poetry, Theatre with Beverly Schmidt, Meredith Monk, Patricia Van Devere; on film; Lucinda Childs, Beverly Grant, Mario Montez, Arlene Rothlein.
Oct. 10, 11, 17, 18
8 pm \$4.50

Antioch Filmmakers' evening of Films, Light and Sound
Films by Michael Houghton, Michael Mideke and Rick Patton
"Unique..." Stan Brakhage
Oct. 5, 6, 7, 8
8 pm \$1.50

THE BRIDGE 4 St. Marks Pl. OR 3-4600

movie journal

by Jonas Mekas

Miscellaneous: "Humphrey Bogart" by Paul Michael (from the Bobbs-Merrill Company) is the latest addition to a series of books on Bogart. Beverly Grant (of "Normal Love" fame) stars in Koutoukas' "Tender Tales," at Coda Galleries. H. G. Weinberg is teaching a film history course at the City College. Stan Brakhage will be in town last two weeks of November on his way to Berlin to participate in a symposium on modern cinema. Fragments from Carl Th. Dreyer's remarks during his New York visit; although he maintains an objective attitude toward his characters, as an author should, he nevertheless identifies himself with Gertrud. He said he used the same cameraman (Bendtsen) for "Gertrud" and "Ordet"—that's why both films are luminous with the same spiritual light. He gives his cameraman most of the credit for the lighting. Dreyer said he had a very detailed script before he went into shooting. Shooting took eight weeks. Does Gertrud really hurt other people in her desperate search for ideal love? He doesn't think so. The film was conceived in the tradition of the Greek drama and Gertrud's passion is absolutist. However, it doesn't lead her into self-destruction. Her old age is full of luminous light. As for the dialogue, he used words in close-up; words are as important to him as images, he said. The month of November at the Cinematheque will be devoted to a survey of experiments and researches in the area of "expanded cinema"—more than 20

artists will participate in the survey. Programs will combine screen with live action multiple projectors, movie sculptures, acrylic projections, dance, sound experiments, etc. Many new things are happening in the peripheries of cinema, and the survey will allow us to evaluate these new audio-visual happenings.

Stan Vanderbeek writes from Stony Point: "I am nearing completion of my dome-studio-laboratory-theatre, to be called the Movie-Drome. The first theatre project for the dome will be a film presentation using a complex of still and motion picture projectors, to be called 'Panels for the Walls of the World' This is to be a large work, a super-collage or movie-mosaic, using all kinds of images (sight images, sound images, animation, live-action...) which I hope will be complete this fall. At present I am completing seven films that I have made since last winter under a grant from the Ford Foundation; it has been an extremely good year for my work, I have made more than twice the number of films I had expected to do under the grant.

"To realize the full possibilities of the Movie-Drome as a complex visual theater, I have taken the liberty to list my needs: I could use... any kind of films... old, new, junk films... 8mm, 16 mm, 35 mm... movie or slides, newsreels, home movies, Hollywood movies... any kind of film stock... any kind of graphic materials... old magazines (with pictures), old photographs... any kind of optical equipment... cameras, parts of cameras, projectors, obsolete, replete... lenses, prisms, lights... any kind of sound equipment, tapes, records. The long range plan for the Movie-Drome will be to combine the space as my working studio and as a continuous magic theatre with performances to be given over the year. Stan Vanderbeek, Gate Hill Road, Stony Point, New York."

More miscellaneous: Taylor Mead is in Athens with a print of Ron Rice's "Queen of Sheba." Nat Freedland writes from London: "London is becoming the site of a very exciting artistic

Reformers Party

The New Chelsea Reform Democratic Club will hold a victory party on Sunday, October 10, from 5 to 8 p. m. to celebrate the election of Assemblyman Jerry Kretchner and District Leaders Ray Guenter and Anna Zuckerman in the Democratic primary. The party will be at the club's headquarters, 400 West 23rd Street. Admission is \$1.75 per person. The first drink is on the house.

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WED. & THURS. OCT. 6 & 7

Belmondo in Godard's
BREATHLESS
& Aznavour in Truffaut's
SHOOT THE PIANIST

FRI.-MON. OCT. 8-11

Joseph Losey's
THE SERVANT
and Teshigahara's
WOMAN
IN THE DUNES

TUES.-THURS. OCT. 12-14

Truffaut's
THE 400 BLOWS
Kurosawa's
YOJIMBO
& Jean Rouch's
CHRONICLE
OF A SUMMER

resurgence and young people are starting to make underground films."

From all the new movies (it has been quiet lately on the underground scene) Piero Heliczer's "Diet" touched me deepest. Its beauty is very personal and lyrical. And every frame of it is cinema. I can do no justice to this beautiful work in one paragraph. It was shot on 8mm and much of its beauty and its cinema comes from the 8mm properties of camera and film. It is all motion. Together with Brakhage's "Songs," Branan's abstractions and Ken Jacobs' not yet released work, Heliczer's "Diet" is one of the four works that use 8mm film properly and for art's sake.

SUGGESTIONS: This Thursday night, at the Cinematheque, Andrew Sarris will speak on the Auteur Theory.

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Fri.-Sun. Oct. 8-11

Antonioni's
"RED DESERT"
— and —
Fellini's 1st feature film
"VARIETY LIGHTS"
with GIULIETTA MASINA

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Cannes Film Festival Award
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"AUDACIOUS"

—N.Y. Herald Tribune

"REMARKABLE"

—Newsweek

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TIME MAGAZINE

"SURPRISE HIT OF THE YEAR!"
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"BRILLIANT!"
—N.Y. HERALD TRIBUNE

"★★★★!"
—N.Y. DAILY NEWS

"REMARKABLE!"
—NEW YORKER MAGAZINE

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CHESS

Two Ten-Week Courses of Class Instruction at the beginner and intermediate level will start Wed., Oct. 27 and Mon., Nov. 31, respectively, at the famous Marshall Chess Club at 23 W. 10 St. Each evening will begin at 8:15 with a lecture on chess theory to be followed by supervised play between students. The instructor will be United States Chess Master Shelby Lyman, twice former New England Champion and former Champion of the Marshall Chess Club. A fee of \$30 will be charged for each course. Registration will begin at 7 P.M. the evenings of the first two lectures. For additional information call 673-6847.

They Shall Not Speak, Or Touring The Cubicles

Continued from page 1

the corridor, saying, "Here, meet Judge Procaccino, he can tell you all about the campaign."

Only after exchanging pleasantries with the candidate for Comptroller could I explain I was after individual expression and motivation, rather than "politics or press agency."

My guide then walked me into a dozen cubicles, introducing me to

campaign workers, most of whose names he seemed not to know.

As we walked through the hall other campaign workers began to suggest people for me to meet. A tall Negro suggested that I be taken to see "John Young of Adam's camp."

Young, a political protege of Adam Clayton Powell, sat in a cubicle with two other Negroes. There was no sign on the door.

Young, with the directness of a World's Fair press agent, which is what he had been, bluntly asked, "Is The Voice coming out for us?" When my reply failed to satisfy him, he quickly returned to a prior conversation he had been carrying on with someone else.

Shortest Route

After completing the tour of the cubicles, my guide pointed out the shortest route to the the elevator, and excused himself.

Outside one room on the route to the elevator, several reporters were waiting for a press conference to begin that would feature Jacob Potofsky of the Amalgamated Clothing Workers Union. The reporters were discussing the Beame headquarters.

"This is the worst-run operation I've ever seen," said one reporter. "But I still think Beame is going to murder Lindsay."

On the way out I stopped at a cubicle that housed a whirling mimeograph machine, operated by a young man in a Fordham University sweatshirt.

"Where will Mr. Beame be campaigning tomorrow?" I inquired.

"Mr. Beame doesn't campaign tomorrow," answered the Fordham youth. "Tomorrow is Saturday. That's the Jewish church day."

Village Orchestra

The Greenwich Village Orchestra, a community symphony made up of professionals, students, and competent amateurs, will have its first rehearsal of the season on Thursday, October 14, at P. S. 41, 11th Street and Sixth Avenue. Four programs are planned for the year with the first to take place on November 19. All musicians interested, especially string players, can contact Alan Grishman, 782 West End Avenue, MO 2-6639.

Academic Freedom

"Academic Freedom and Academic Responsibility" will be the subject of a forum on Tuesday, October 12, at 8 p. m. at the Community Church, 40 East 35th Street. Speakers will be Dr. Robert J. Christian, professor of history at Manhattan College and a member of the A. C. L. U., and John Fuerst, a student at Columbia University. Admission is free.

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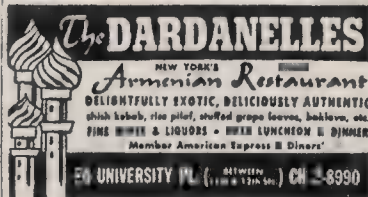
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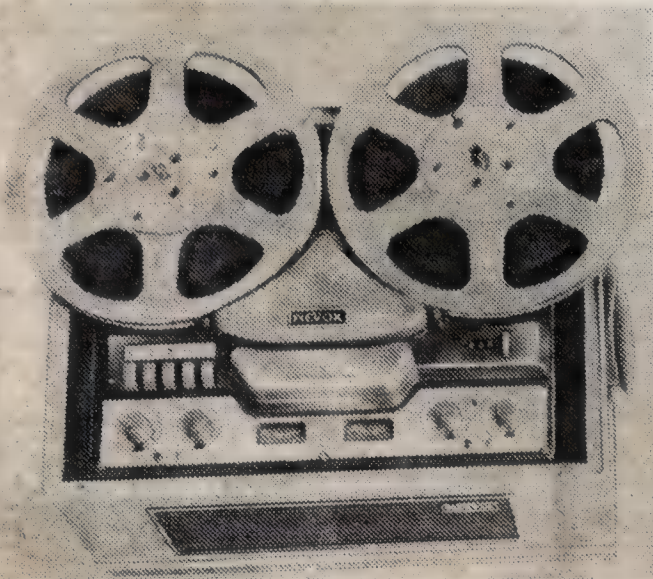
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music
(continued from page 12)
throughout, with backgrounds that become successively lighter in texture with each scene, from the heavy, suffocating draperies that enclose Faust's study to the clear, blue air that surrounds the tall cross at Marguerite's apotheosis. (It should be added that the 19th century period of the recent Peter Brook production at the Met has been forsaken, and

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Faust is back where he belongs, in the 16th century, where the Kermesse looks like a gigantic Breughel canvas.

The music was in the hands of Georges Pretre, which means that the orchestra played the garden scene—the crown jewel of French grand opera—with silken finesse and took the big outbursts with air-tight precision.

The cast was superb all down the line, but in the case of Nicolai Gedda in the title role, supremely great. Mr. Gedda happens to be more intelligent and probably less vain than most tenors, and he showed it at the outset by singing the old Faust in an old man's voice. This was not caricature, mind you, but simply an overlay of tentativeness that didn't hide the vocal artistry that was really there. Undoubtedly, Mr. Gedda himself may sound this way when he is 80, but that's a long way off. As the young Faust, he sang with the tone and technique that we expect of him and the "Salut, demeure" aria with a golden, long-held high C, was the stuff of legends.

Cesare Siepi's Mephisto was not so vocally compelling as Mr. Treigle's at the City Center, but it showed this fine artist to be in a healthy restored vocal state after last season's disappointing Figaro. And, perhaps under M. Barrault's instruction, there was a great deal of lively wit and humor in the Siepi performance.

Gabriella Tucci gave us a cleanly sung Marguerite, and Robert Merrill was still singing Valentin with a sumptuous voice and a sketchy idea of acting.

By the way, this "Faust" is the most nearly complete version to have been heard in New York in decades. We now have the second of the scenes in Marguerite's home, with the abandoned girl singing Gounod's quite moving and not at all facetiously "melodic" equivalent to Goethe's great lament. There is also the complete ballet music for the Valpurgis Night, and here comes the choreographic fly in M. Barrault's ointment. Choreographer Flemming Flindt, whose base is the Royal Danish Ballet, has been working recently in Paris, and the balletic influence shows. The Valpurgis Night actually looks more like Faust visiting the Folies Bergere, or the Paris Opera, which sometimes is the same thing.

Peace Corps Discussed

Three former Peace Corps volunteers will discuss its objectives, and the challenges, responsibilities, frustrations, and effects of service in the corps with host Dennis Wholey of "The Age of Involvement" series on October 11 at 9 p. m. on radio station WBAI (99.5 FM). The three guests are Mark Hawthorn, Ken Quinn, and Newell Flather.

O'Brien in Talk

"Albert Schweitzer and Contemporary Africa" will be the subject of a free public lecture by Conor Cruise O'Brien at 4 p. m. on Thursday, October 12, at New York University's Eisner and Lubin Auditorium, Washington Square South. O'Brien joined the NYU faculty this fall as regents professor and holder of the Albert Schweitzer Chair in the Humanities.

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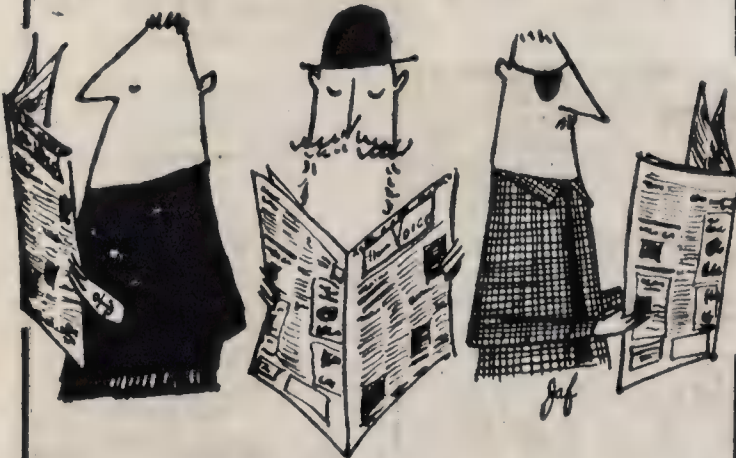
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OR 7-0647 (3)11 St. W. Excel. 2 1/2, w/b fple.,
birch kitchenette \$140
87 St. W. Beaut. gdn apt., so. expos.,
tile bath, good closets \$140
RI 9-3582 TA 9-8160 (3)BROOKLYN HEIGHTS COBBLE HILL
Amity St. 1 Bedroom garden apt.
Newly dec. \$170. 522-4729 (3)WHITESTONE, 20 min. NYC. Quiet, beaut.
mod. bldg. 3 1/2 unusually spacious rms.,
20' terr., lge. bdrm, 2 sinks in BR, free
parking. Furn. avbl. 939-2642 aft. 8PM (3)**26 ST, 220 EAST**New Luxury air-cond elev bldg
2 ROOMS, fr \$140
3 Rms, full bdrm, fr \$180
Free gas See Supt. MU 9-8465 (3)**(L.S.D.)***VILLAGE EAST
Because we rent an average 15 apartments
weekly, we are large enough to keep our
unadvertised contacts and small enough to
maintain the personalized service for which
we are known. If you have had no luck
on your own, or you simply don't have the
time and the patience to look for yourself
the best place to come is to D'HRAMA
D'HRAMA
540-560
982-9490
306 E. 11 St. (2nd Ave)
10-7:30 P.M.
Open Sat & Sun till 5 p.m.
*(LOOKING — SEE D'HRAMA) (3)156 PRINCE ST NR. THOMPSON
1 1/2 large rooms. Renovated.
building. \$115 mo. See Supt
between 3 & 4 PM. (3)

Continued on page 34

**SINCE 1967
REAL ESTATE
INSURANCE****HANFIELD
CALLEN
RULAND &
BENJAMIN**
INC.**CONSULT OUR SPECIALISTS
OR 4-9100**
211 6 Ave

UNFURNISHED APTS. (3)

Continued from page 33

St. 11 St. E. nr 2nd Ave.
N.Y.U. vicinity. 2-1/2 rooms.
\$70-\$75-80
ES 5-6484 (3)

278 E. 3 ST.

2 1/2 modern rooms, elevator, incin
From \$75. See Supt. Apt 1H (3)

30 St., 230 E. MU 9-7172

Kips Mews
FOR SOMEONE LOOKING
FOR THE UNUSUAL

You enter the building through a small
English Park. Trees, street-lamps,
Fountains. 1 room plus large private
garden. \$250. (3)

E. 4th St., 268. Remodeled building

2 rms-\$60 - 2 rms-\$75

See Superintendent (3)

246 E. 148th St., BRONX

3 rms. All improvements. \$49
See supt., apt. 21. TA 8-3014 (3)

276 E. 3rd St. Brand new renov. bldg.
All new appliances. Still under alter-
ations. Air-cond. wiring. 4 rms. unf.
\$115.50, 2 rms. \$86.25.
OR 3-2980 Ring 1W (3)

240 E. 124th St., Manh.

See Supt., apt. 1R
5 rms., all improved, \$85
Owner, TA 8-3014 (3)

W. 9th St. OFF 5TH AVE.
Beaut. studio-lvrm., hi cell,
balcony, 2 bedrooms, 2 baths, dinrm.,
kitch. \$450. Call GR 7-1063 (3)

16 St. W.-Renovated brownstone.
Large 2 1/2, livrm., bdrm, kitch., bath
3 closets-\$120 Also large 1 1/2-\$95
Call LE 5-6120 (3)

117 Charles St.

2 rooms-\$120 Modern bldg. free
gas, air cond. 1st fl rear
Inquire premises (3)

BKLYN HTS-COBBLE HILL

Vill. atmosphere—deluxe 3 1/2, skylights
Ideal for artists. Carpeted halls,
intercom, brick walls, fplces, tub
enclosure. No fee. FL 8-1145;
eves, Sat & Sun: HI 5-9607. (3)

Riv Dr. (off 90th St). Mod. sunny 4 rm
fir thru walk-up in private hse;
air-cond avail. Excel. for business
couple or to share. \$207. 724-4275 (3)

SHERIDAN SQUARE

Parlor floor, w/garden. 2 large rms.
fireplaces, small dining rm, kit, bath.
\$225 CH 2-7255 (3)

Village Area. 2 bedrooms, 2 baths

Mod. elev. bldg., hi floor, excellent
view, G & E, A/C inc. Furniture avail.
\$378.00 691-4533 (3)

COLUMBIA UNIV. VICINITY

4 1/2 large rms, incl. 2 bdrms, 2 baths,
& terrace. Luxury elevator building.
\$206 per month. 865-494. (3)

E. 2ND ST. BETWEEN B & C

2 rooms, mod. apt., private bath,
well-kept. bldg. \$55.25, utilities
included. SL 4-4867 (3)

LOWER EAST SIDE-LUDLOW ST.

3 rm. apt., space heater. Well kept
building. \$35 NO FEE
Call SL 4-4867 (3)

GRAMERCY PARK EAST

Beaut. bldg. 1 bdrm apt. \$210; 2 bdrm.
\$375. View appts—desirable location.
Banner HA 1-9480 (3)

30 St. 238 E. New Air-Cond.
building. Large 1 1/2 rm appts. with or
without fireplace. \$150-\$160. No fee.
Agent on premises till 7 PM; MU 4-8340 (3)

Brooklyn, Williamsburg-5 min. NYU
3 room modern apt., private life bath,
well-kept building. \$73.54.
NO FEE. Call SL 4-4867 (3)

Tompkins Sq. Park, 623 E. 9th St.
Heated 3 rooms. 5th Floor \$41.23.
New stove & refrig. see supra
628 E. 9th St. 845-6344, JA 6-2218 (3)

2 Horatio St. Luxury apt. 3 1/2 rms
a/c, sublet 1 yr or new lease.
\$205 incl. gas.
AL 5-9272 eves. (3)

89 St., 28 W. - Large 2 1/2, priv. gdn.
apt. Quiet house. Nr. subs. Park block
\$105 mo. Security. Immediate occupancy
TR 7-6787, ring Pakula bell. (3)

Floor thru. Studio, about 20x30, plus
lvg rm, 2 bdrms, eat-in-kitchen. ■
Third Avenue. See Mr. Wahl in store for
key and information. Ask to see Socin
and Fazio apartment. Top floor. \$225. (3)

BROOKLYN HEIGHTS

BOSS REALTY

NO FEE

2 1/2, woodburning fireplace. \$125.
FEE
3, floor thru, woodburning fplce... \$175
5, 3 bdrm duplex garden apt... \$350
130 Montague St. MA 4-4483 (3)

HAVE APARTMENTS-WILL RENT
APARTMENT RENTING CO.
138 West 72nd St. EN 2-1277. (3)

15 St. 231 W. 1 1/2 rms, sep kitch, tile
bath, new mod brnstrn, air-cond,
wood-burning fplce, \$95.
Supt CH 3-3294 (3)

96 ST., 130 EAST

LINGTON & PARK AVES

Apt 5W 6 rooms, semi-prof'l
\$110 mo EN 2-5822 (3)

53 Stanton St. 3 large rooms, private
bath, new stove&refrig. \$46. Super. Apt 5E
Kornblum & Bruder
69 1st Ave. GR 7-0070 (3)

211 W. 80th St. near Broadway.
2 1/2 rooms, \$86 to \$115. See super Apt 1B
Kornblum & Bruder
69 1st Ave. GR 7-0070 (3)

BARROW ST., 79. NR. SHERIDAN SQ.
1 1/2 rms, air-conditioned, elevator bldg.
\$140 monthly. Immediate occupancy. See
Supt or call AL 5-8496 (3)

UNFURNISHED APTS (3)

Upper West Side, frig, hotplate, bath.
One big beaut. room, incl. util.
\$110 per mo. Incl. util.
799-1093 (3)

69 FIRST AVE (4th & 5th ST)
2 & 3 rm appts, nice bldg. \$75-\$80.
No commission. Apply real estate store,
Kornblum & Bruder, 801 1st Ave GR 7-0070
(3)

3 ROOMS \$60

Lux. neighborhd. 71 St. nr. 2nd Ave.
2nd fl. front, tub-in-kitch. priv.
toilet in hall-furn. avail. tv,
aircond., refrig. etc. call
628 8912 fri. & sat. Sept. ■ 9 only. (3)

14 ST EAST 1 YR SUBLET
3 1/2 rm apt facing South. 9 fl \$184
MR. JOHNSON

PEASE & ELLIMAN, INC.

60 East 56 St. TE 8-6600 (3)

4 RMS & STORE \$125

Can be separated. Inquire
136 Ave C (Egg Store) (3)

BROOKLYN HEIGHTS.

3 1/2 rms. Duplex. New. \$140.
Corner building. Harbor view.
St. 6-2747. EV 5-5439 after 5 PM. (3)

416 LAFAYETTE STREET

1 1/2-\$115 also 2 1/2, with balcony, 19'
ceiling-\$170. Air Cond. Bldg.
Elevator, free gas, inquire premises (3)

SULLIVAN ST.-Renovated 3 rooms
Livingroom, bdrm., modern kitchen,
tile bath. 3 flights. \$118.99
Call LE 5-6120 (3)

(1) Pitt St. (Grand & Broom) 3 rms. \$39.51
(2) 11 St (B & C) 3 rms. \$58.50
(3) 8 St (B & C) 3 rms. \$45
(4) 11 St (B & C) 6 rms. \$90
(5) 2 St. (1st Ave) 3 rms. behind
luncheonette \$38.50
(6) 2 St (1st Ave) 1 rms. full bath. \$45
(7) 2 St (C & D) 3 rms. \$47.15
(8) 3 St (C & D) 3 rms. \$51.60
(9) 11 St (C & D) 3 rms. \$51
(10) 11 St (C & D) 3 rms. \$46.37
(11) 11 St (C & D) 3 rms. \$46.17
(12) 11 St (C & D) 3 rms. \$55.56
(13) 3 St (C & D) 3 rms. \$45
(14) 3 St (C & D) 3 rms. \$45
(15) 3 St (C & D) 3 rms. \$45
(16) 3 St (C & D) 3 rms. \$45
(17) 3 St (C & D) 3 rms. \$45
(18) 2 Ave (E, 4 & 5) 3 rms. all
new equipment \$65
(19) 10 St. (B & C) 3 rms \$39.67
(20) Attorney St (Delancey & Hous-
ton) 3 rms. \$43.05
(21) E. 4th (B & C) 3 rms. \$45.00
(22) E. 3rd (B & C) 3 rms. \$49.53
(23) E. 12th (A & B) 3 rms. \$49.88
(24) 13 St. (A & B) 3 rms. \$50
(25) 11 St (B & C) 3 rms, gr fl.
w/c in hall \$50
(26) 3 St (B & C) 3 rms. \$49.53
(27) 10 St (1 & A) 2 1/2 rms. \$55
(28) 10 St (1 & A) 3 rms. \$55
(29) 10 St (C & D) 4 rms, gr fl. \$50
(30) 95 St (1 & 2) 3 rms. \$60.02
(31) 95 St (1 & 2) 3 rms. \$61.31
(32) 5 St (Ave A off Tomp. Pk) 1 1/2. \$62.60
(33) 5 St (Ave A off Tomp. Pk) 1 1/2. \$63.20
(34) 8 St (C & D) 2 plus kitch & bath. \$71
(35) 11 St (1st & A) 1 1/2 fantastic rms \$80
(36) 11 St (B & C) 1 1/2, 10x15. \$85
(37) 11 St (1st & A) 1 1/2 rms. \$85
(38) E. 4th (1 & 2) store plus 3 rms \$90
(39) 65 St (1st & York) 3, stall
shower \$92.50
(40) 11 St (B&C) 2 rms, sep kitchen \$90
(41) 11 St (1st & A) 2 rms. \$90
(42) York & 91st 1 1/2 rms. \$95
(43) E. 10 St (1&2) 2, G&E, furn. unf \$100
(44) 14 St (1 & 2) 1 1/2 rms. \$100
(45) E. 4 (1 & 2) 1 rm plus garden
\$100 unfurn; \$115 furnished
(46) E. 4 St (C & D) 1 have six 3bdrm
apts avail. ea. w/sep bdrm in air
cond. elev bldg w/incin. No fee
on these 6.
(47) W. 162 St (nr. Yankee Stad) 5 \$101.20
(48) 21 St (8 & 9) 3, mod bldg \$102.50
(49) Charles (Hudson & Bleeker) 1 1/2 \$108.40
(50A) 11 St (Ave B) 1 have 28 3rm
apts w/sep bdrm in a/c elev incin
bldg w/sec TV system. \$107.50 up
(51) 26 St (Bway & 6th) 2 lge rms \$109.50
(51A) Lafayette (E. & Astor) 1 have
five fantastic appts in a/c elev
bldg, three 1 1/2 for \$110 & two 3
rm balcony appts w/19 ft cells for
\$117. No fee on any of these 5
apts.
(52) 6 Ave (Bleeker & W. Houston)
1 1/2 in elev bldg, all new equip. \$115
(53) 89 St (Col. Ave & CPW) 1 1/2 \$110
(54) 14 St (1&2) 2 lovely rms. main fl \$120
(55A) Greenwich St (Trinity Pl & Ed-
gar St) 3 rms \$120
(56) 11 St (B & C) 5 rms w/2 baths \$115
(57) 9 Ave (22 & 23) 2 lge rms \$125
(58) 3 Ave (12 & 13) beaut studio
apt. No fee \$125.00
(59) 39 St (cor. Lex) 3 rms. \$125
(61) 30 St (2 & 3) fplce apt. \$125
(62) 1 Ave (9 & 10) store for rent. \$125
(63) 1 Ave (13 & 14) lovely loft. \$125
(64) 9 Av (20 St) 2 1/2 w-beam cell&fr. \$140
(65) 1 Ave (St Marks) 3 rms with
space heaters \$150
(66) 11 St (1&2) 3 furn rms. TV incl \$150
(69) 62 St (Lex & Park) 1 rm. 25x15
plus terrace \$175
(70) 23 St (Lex & 3rd) 3 furn rms. \$175
(71) 14 St (5 & 6) 3 in elev bldg.
central air-cond \$176
(72) 12 St (1 & 2) 5 in beaut brnst \$185
(74) 62 St (cor. York) 4 rms plus
lovely patio \$325
(75) 62 St (Lex & 3rd) 3 1/2 in lovely
brnst, 2 stall showers, garden. \$325
(76) 14 St (7 Ave) 5 w 2 sep bdrms \$425
(78) 62 St (Lex & 3rd) 5 fantastic
rms plus gdn & powder rm. A
steal at \$800
(79) 12 St (C & D) 2 rms. \$22.07
(80) 2 St (2 Ave) 2 rms. \$28.22
(81) Suffolk (Essex & Delancey) 2 rms \$33.81
(82) 12 St (C & D) 3 rms \$33.66
(83) 13 St. (A & B) 3 rms \$39.30
(84) 2 St (1st & 2nd) 2 rms. \$39.35
(85) 1 Ave (nr 2nd St) 3 rms. \$41.05
(86) Suffolk St (Delancey & Essex) 3 \$48.20
(87) Suffolk Delancey & Essex) 3 rms \$48.25
(88) 13 St (A & B) 3 rms. \$50.54
(89) 13 St (A & B) 3 rms. \$52.56
(90) 13 St (A & B) 3 rms. \$52.15
(91) 1 Ave (2nd St) 3 rms. \$52.10
(92) 13 St (A & B) 4 rms. \$67.40
(93) 13 St (A & B) 3 rms. \$70.83
(94) 13 St (A & B) 3 rms. \$73.82
(95) 13 St (A & B) 3 rms. \$74.59
(96) Suffolk (Delancey & Essex) 3 rms \$91.83
(97) Suffolk (Delancey & Essex) 3 rms \$91.83
(98) 13 St (A & B) 4 rms. \$92.39
(99) 13 St (1st & A) 3 rms. \$100
(100) E. 4th (2 & 3 Ave) 3 rms. \$161.16

E. TURK

328 E. 14 ST.

674-1247 674-1270 (3)

UNFURNISHED APTS (3)

COBBLE HILL REALTY UL 2-0723
BROOKLYN HEIGHTS & COBBLE HILL
Heights prof. 4 rm. floor-thru, hi-cell.
fplce., mod. kitchen & bath \$195
Cobble Hill duplex, elegant 1 rms. hi-
cell., completely modern, 15'x25' livrm.
fireplace, 1 1/2 baths. \$250 (3)

Charming 1 1/2 ground floor. Very
well kept townhouse. 266 West End Ave.
(72nd St.) Terrific buy.
Call TR 4-0453 (3)

3 RM. APT. \$65
E. VII. 10th St. Modern
furnishings & improvements
for sale. Call CY 4-5496 after 7 pm (3)

Sheridan Sq. Area: Light, beautiful
view, new elevator air conditioned
building, sublet 4 1/2 large rooms.
\$325. Call 929-3734 (3)

3 1/2 rooms, ■ Cranberry St., Bklyn.
Hghts., apt. 11-a. 24 hr. switchboard
service. Nr. all trans. View. \$161.25
Call MA 4-3900 after 6:00 PM (3)

334 E. 90 St., 2 1/2 rms., avail. Oct. 15.
\$130. 2 A.C. 3 closets, good neighborhood,
near all shopping. Call LE 4-8549 or see
super., 312 E. 90 St., N.Y.C. (3)

MACDOUGAL STREET
3 small rooms, air-cond., tile bath, 5th
floor walk-up. \$85 mo. Furniture available.
228-9082 (3)

3rooms; stove; icebox and tiled kitchen.
Good light; \$65 month. Occupancy Oct. 15
at 114 Macdougal St
Call GR 3-0995 (3)

West Village 1 1/2 rms.
Sunny, modern, air-conditioned.
Available Nov. 1. \$125 w/gas
YU 9-6985 after 6 P.M. (3)

(101) I have 4 5rm appts with 2 baths in
each for \$125—with 1 mo free rent.
And 5 2-rm appts at \$60 with 2 mos
free rent.
(102) 10 St (1st & A) 5 lg rms. \$102.45
(103) I have 2 6-rm apt on the Lower
East Side for \$90 each.
(104) 10 St (B&C) 3 rms. \$39.00
(105) 10 St (B&C) 3 rms, gr fl, rear. \$35.00
(106) Suffolk St (Delancey & Essex)
2 rms. \$32.80
(107) Suffolk (Del. & Essex) 1 rms. \$33.26
(108) Suffolk (Del. & Essex) 2 rms. \$34.87
(109) Suffolk (Del. & Essex) 3 rms. \$35.00
(110) 12 St (C&D) 3 rms. \$28.22
(111) 12 St (C&D) 2 rms. \$22.07
(112) 12 St (C&D) 3 rms. \$33.66
(113) 13 St (1&A) mod. studio apt. \$100.00
(114) 13 St (A&B) 3 rms. \$60.00
(115) 13 St (A&B) 3 rms. \$70.00
(116) 13 St (A&B) 4 rms. \$80.00
(117) 13 St (A&B) 3 rms. \$70.00
(118) 13 St (A&B) 3 rms, w/c in hall. \$57.42
(119) 13 St (A&B) 3 rms, w/c in hall. \$60.44
(120) 13 St (A&B) 4 rms. \$69.57
(121) 13 St (A&B) 3 rms, w/c in hall. \$50.54
(122) 13 St (A&B) 4 rms. \$77.51
(123) 13 St (A&B) 3 rms, w/c in hall. \$39.30
(124) 3 St (C&D) 4 rms. \$65.50
(125) 7 St (C&D) 5 rms. \$70.00

E. TURK

328 EAST 14 ST.

674-1247 674-1270 (3)

141 SULLIVAN ST.
3 RMS, FIREPLACE
FURNITURE AVAILABLE—\$48
CALL OR 4-4033 (3)

56 JANE ST.

1 Room and Pullman kitchen—\$95.00
Inquire Supt., Apt. 1E (3)

E. 29th bet. Madison and Park
2 1/2 rms, separate bedroom
\$91 month plus security.
Call evenings MU 6-9252. (33)

8 St. E. 128 St. Marks Pl (nr 1st Ave)
Beaut. large living room, kitch, bath.
Walk-up 1 flight, immed. occupancy. \$96.
No fee. Apply supt. Ca 8-2633
or owner GR 7-9060. (3)

Renwick St. vic. Holland Tunnel.
3 rms \$44.37
Waverly Place nr. N.Y.U. large rm,
fplce, single occupancy. \$143.75
ALBERTI & ROMANO GR 7-8230 (3)

143 W. 4 ST GR 7-8230 (3)

272 E. 7th St. near Ave. C. 3 rms, light,
dry, steam heat, fridg, \$45.54, \$44.27,
\$44.75. See Supt. Apt. 2A.

Cent. VII. 1 1/2, brick wall, light new
20's off 5th, 2 1/2, lg lvg rm, hi bdrm. \$125
St. VII. 2 1/2, newly decol, sep bdrm. \$125
Wash. Pl. 1 1/2, excel bldg. \$140
W. 8th St. 2 1/2, lg lvg, sep bdrm.
Nov. 1 \$150
Waverly Pl. 2 1/2, brnst, sep bdrm, fplce \$155
Bank St. 2 1/2, brick wall, fplce.
Nov. 1. \$165
West Pl. 2 1/2, skylite, fplce, hi flr \$175
West VII. 3 rm fl-thru 2 fplce.
hi cell \$250
Off 5 Av, 6 rms, 2 fplce, hi cell,
3 bdrm \$267.36
E. 33 St. 6 rm duplex, charm.
townhse \$400

ARCEE REALTY

7 W. 8th St. GR 5-9090 (3)

5th St. between A & B. 2 1/2 rms \$50., 3
rms \$55., others. Steam heat, tub in
kitch., pvt. toilet, refrig., stove. MU 2-
6236. UN 5-5855.

Gallind Realty, Inc.

APARTMENTS

ALL SIZES—ALL LOCATIONS

E. VII (3rd St) huge studio a/c \$80
Sutton Pl. lg 4 1/2 lux apt a/c \$370
16 W. rent cont. studio casement w/dws \$126
Queens 3 lg rms rent cont. good area. \$90
70s W. 7 rm duplex twnshe a/c fplce. \$350
50's E (Park-Lex) 2 1/2 lg w/terr. luxury
bldg \$200
Murray Hill huge studio a/c lux bldg
dressing rms \$150
80s E. P.S. 6-dist. huge 6 1/2 lux bldg \$385
50's E. (Mad. Av) well kept semi-prof
3 rms, renov \$175
80's E. Newly renov. townhouse studio
from \$126
80's E. gdn, gd loc. studio \$100
50's E. Park-Lex. huge 3 1/2 lux bldg \$270
Sutton Pl. 3 1/2 lg rms lux bldg \$265
Brooklyn 4 rms nr trans rent cont. \$160
14 St., 204 W. 3 1/2, new bldg. \$175
2 rms, new bldg \$135
70's E. 4 1/2 huge rms lux bldg \$300
70's W. Studio apt. w/terrace \$125

MANY MANY MORE

PL3-0300

UNFURNISHED APTS (3)

PARK SLOPE-BROOKLYN
Floor-thru, garden. 2 1/2 large rooms.
Paneling, shutters. Nr. trans. Prospect
Park. \$110. HY 9-9861 (3)

229 E. 29 ST.

NO COMPARISON
LUXURY AT ECONOMY PRICES

Stones Throw From Vill.

GRAND OPENING

LARGE EAST SIDE RESIDENCE

Lge. 2 rm & 3 rm appts avail. with a/c
fireplace-carpeted halls-TV Sec. system.
Master antenna-lux laundry room-sun roof-
rear sun deck-some with garden.
3 RMS FROM \$165

SEE & COMPARE

GALLIND REALTY PL 3 0300

3 room apartment. 253 East 10th Street
apartment 16. LO 7-5376.

Thompson St. 1 1/2 room renovated effi-
ciency brick wall, air conditioned, \$105.
call 7-9 P.M. UL 4-4178. (3)

719 E. 9th ST.

2 rms. \$51.75 elevator and incinerator
building. Call 996-2011. (3)

21st St., E. 1 1/2 rms, air-cond, elev. \$130.
15th St., 6th Ave. Skylight studio, \$140.
16th St., E. 2 1/2 rms, air-cond, elev. \$185
Many others. Broker: MU 9-2145. (3)

APARTMENT BROKERS BUILDINGS
Clean, well-serviced, private inside WC's
Good Village E. locations. We make all
rec. repairs & improvements before you
move in & supply the paint.

NO FEE ON THESE
3 rms. Good sized livrm, bdrm, kitch. See
these vacancies at the following addresses:
136 Norfolk St. (off Houston at "D" train)
Apt #14, \$54.04. See Supt apt. #2. 56 E.
1st St. (2nd Ave at "D" train). Several
3's & 4 rms. All w/sep bathrms. \$50-\$72.
Supt in grocery. 296 E. 2nd St. (faces
Houston). Apt #14, excel cond, beau de-
corated, good light. \$55.54. Supt in grocery.
198 Eldridge St. (off Houston at "D" train)
ELDRIDGE HOUSE. Excel bldg, curious
street, groovy neighbors. Apt #5, \$55.70.
Supt apt 1 & 2.
YU 2-2300 more info. (closed Wed)

337 W. 21 ST.

Mod. 3 rm apt near subways. See Supt
or call CI 7-6886, TW 7-118

UNFURNISHED APTS. (3)

Continued from page 34

95th St., 724 Amsterdam Ave.
Remodeled building, 1½ rms. ■
See Superintendent Weekend (3)

Greenwich Village vicinity. Beautiful elevator building. 1 room, kitchenette, private bathroom. Rent controlled.
\$73.70. TW 7-1477 (3)

721 E. 6th St.
3 ROOMS - \$60.83, 2nd flr.; \$55.47, 3rd flr.
\$43.00, 5th flr. 677-5184 (3)

SAINT GERMAIN
GREENWICH AVE. COR. W. 10 ST.
IMMEDIATE OCCUPANCY
Few Choice Apts Available
"Enjoy the convenience of modern living combined with the culture and beauty of Greenwich Village."

TV SECURITY SYSTEM
TERRACES 24 HR. DOORMAN
FREE GAS, CENTRAL AIR COND.
GARAGE ON PREMISES
Prof. Offices (10th St. entr.)
2½ ■ 3 rm. apartments.
Furnished - Liberal Terms
Owner Managed WA 9-8877 Renting Daily

BANK STREET
Charm 3 rm. garden, kitte. a/c
Newly renov. Picture window on garden.
Separate Ent.\$275
WA 4-7655 HINES & HINES (3)

11 St. E. 3 rm. \$45 also furn 3, mod. tile bath, \$76; 2 rm. furn. for 3 mos. \$52.
OR 3-3897 9 PM-11 PM
OR 3-4461 3-4 PM (3)

E. 6th St. 3 rms. up-to-date, modern kitte, tile bath, shower, wash basin, storm windows, parquet floors, cross-vent. Call 7-10 PM, Sun 9-12 noon, OR 4-2651. (3)

392 Cent. Pk. W., New bldg., 3½ spacious, sunny rooms, 19' terrace. So. exp. Air-Cond. 4 big closets. R1 9-5750 eve & wkends. \$171.00. (3)

APARTMENT BROKERS
219 2nd Ave. (13th - 14th St.)
YU 2-2300 YU 2-4600

17 St. (Rutherford Pk) 3 rms. pvt. hall lav\$40
■ St. (2nd-1st Av) mod. 3 rms. Tile bath\$49
4th St. (C-D) 5 rm apt. tile bath, new kithe equip\$60
10 St. (C-D) 5 rms. full bath\$63
21 St. (1-2 Av) 3 rm apt. tub in kithe. \$65
17 St. (Rutherford Pk) 2 rm. apt. mod bath\$68
10 St. (½ blk. Tompkins Sq) 3 rm apt. very clean bldg\$70
Stanton St. lge. fir thru apt. hard wood floors\$90
2nd Av. (VIII) 2½ bdrm., living room, kitchenette, elev.\$95
79 St. (nr. West End) Penthouse opt. plus Terrace, studio lvg. rm. sep dining room plus kitchen\$110
75 St. nr. Riverside, large 3 rm apt. plus GARDEN, elevator\$150
72 St. (Madison Av) 3½ excel. sep. bdrm., lge. lvg. rm, full kithe, hi-cell, elevator\$225

Brooklyn Heights-Cobble Hill
■ liv. rm/br, kithe, free gas\$75
2½ Hi-cell, quiet St. G&E\$125
3 Floor-thru, fpice, lge rms\$165
3½ dplx, 2 fpics, skylight, A/C no fee \$245
■ lge all new renov. A/C no fee\$260
■ br. A/C, fpics, elev, Tnhse, no fee \$325
3 br. A/C, fpics, Terr, Tnhse, no fee \$350
Cranford MA 4-7000 (3)

NOW HEAR THIS!
2-3-4 and 5 room Apts. Available in the East Village at rentals that make sense.
From \$35 to \$90 PER MONTH
CA 8-0498

D.D. STEIN 30 AVE. B. (3)

225 E. 10TH ST.
Village East (bet. 1st & 2nd Aves.) New elev., a/c bldg. 2 rm. apt., eat-in-kithe. No fee. \$104.99 See Supt. Apt 1B or AL 5-0143 (3)

Gramercy (17St) Huge 5½ fir thru, 3 fpics, brnstrne, excel for sharing\$350
W. 57 St. Lge. 3½, fple, walk-up, semi-prof\$135
Gramercy Pk. 16x27 LR, BR's, huge kithe, dec. fple svcd. elev., key to park \$350. Also 3 rms same bldg\$200
16 St. 15x24 LR sml BR kithe, fple, a/c, renov. elev townhse., no fee\$190
30's E. (Park Av) Charm. 3 ■ gdn.\$135
for 1 year, then\$155
E. 60's 16x23 LR 12x18 BR, kithe\$254
Gramercy (19 St) Charm. 3, elev. bldg., excellent condition\$179
Gramercy (E. 16) Huge 4½, 32 ft. LR, 1½ baths, a/c, no fee\$265
Waverly Pl. 7 rm. duplex, grn, ren. brnst\$575
Lower 5 Av. Huge 9 rms, eleg. elev. bldg 3 baths\$608
H. BLUMENTHAL GR 7-4171 (3)

225 East 5th Street.
Two room apartment
\$52 monthly
See Mary, Supt. Apt. 2A (3)

Riverdale 3 bdrms, terrace, free G&E
36' liv. rm. river view all rooms, high floor, pkg. pool, a/c apt. 2 mo. concession. (914) YO 3-4437. (3)

CHOICE APTS
Greenwich Vill, 3 rms.\$130
Studios from\$100 to \$155
3 Rms, fple, \$175, also 4½ rms.\$250
4½ Rms-Duplex Garden\$275
7 Rooms-Duplex Garden\$575
Chelsea Vic - 6 Rms-Triplex\$300
20's W-3 Rms \$127; also 3 rms fple\$155
20's E, 3 Rms, \$145; also 4½ 2 bths \$259
30's E, 3 rms, \$150; also 4 rms fple\$300
30's, 3 rms, terrace\$200
70's East, 3 Rms, \$145; also 3 rms\$185
RIVERSIDE Dr. 4 Rooms\$265
WEST END AVE, 4 Rms, Hi Fir\$230
4 Rms, \$190; also 3 Rms\$189
6 Rms, \$250 to \$300; 7 Rms, \$300 to \$400
Riverside Dr., ■ Rms, Hi-fir\$441
10 Rms, Brownstone, 30' livrm, 4 fpics
Lge. bdrms, original woodwork.\$475
70's West, 3 rms, \$145; also 2 rms\$105
4 Rms, fir thru, Terrace\$225
80's (off CPW) 3 rms, fple\$150
86th St. W, 4 rms, \$190; 4 rms, garden \$235
Also Others - Open Sat & Sun
A. WEINER TR 4-4838 (3)

UNFURNISHED APTS. (3)

718 E. 9TH ST.
2½ rm apts. Newly decorated.
■ D. Supt. on premises. (3)

East Village - 2½ room apartments
all modern improvements
RENT \$50
See Supt. 377 E. 10 St., Apt. 2 (3)

NORFOLK ST., 132
■ rooms, new elev. bldg., tile bath, incln, livrm & kitte. \$80. Inquire Supt. (3)

13TH ST. & 8TH AVE.
ONE BLOCK
TO SUBWAY

THE
VAN GOGH
14 Horatio St.
NEW 18-STORY
AIR-CONDITIONED
APARTMENT RESIDENCE
24-HOUR DOORMAN SERVICE

Executive Studios
and
Junior 3's
fr \$139
1 & 2 Bedrm Apts
fr \$185

IMMEDIATE & FUTURE
OCCUPANCY
RENTING OFFICE ON PREMISES
OPEN DAILY & SUNDAY
YU 9-5265
FORTEYN MGT. CORP., MU 2-6796 (3)

11 ST., 512 EAST
1½ RMS, AIR-COND. \$85. IMMED.
APPLY SUPT., OR 673-8829 (3)

307-309 MOTT ST.
Near Houston, convenient Houston St. IRT and IND. Recently renov. 2 rms, mod. baths, kitchens. See Supt., Apt 1C, or call Man. WI 7-1795. (3)

BROOKLYN, PROSPECT PARK W.
Charming apts., opposite park 1½ & 2½ rms. Fple., shutters, just renov. brnstrne. Days MA 4-5177, eves. CL 6-8635. (3)

3RD ST., 184 E.
1½ rms., mod., air-cond., elev. \$99. No fee. Supt. on premises 982-9830 (3)

333 WEST 11TH ST.
2½ rm. mod. studio apt. Free gas \$150. See Supt. at 327 W. 11th Street, ground floor, rear.

VILLAGE-2 rooms, all improvements.
\$40 PER MONTH
See Supt. 209 E. 5th St., Apt. 2 (3)

Cozy 1½ artistic studios. Air-cond.
New bldg. w/real kitchen bars. 2 garden apts. Scholastic-year lease avail. Furnished if desired.
343 West 21st St. (nr. 9th Ave.) (3)

3 RM. APT. - LOW RENT
Full bathroom, 9th St. near Ave. C.
Call WA 9-8144 after 5 P.M. (3)

West 70's. 2½ rms. Newly rebuilt brownstone. Air-cond. Washer-dryer basement. Gas included. Call after 6:30 P.M. 724-4525. (3)

Brooklyn Heights - Cobble Hill
A DUPLEX JUST FOR YOU
1 bdrm & sitting rm upstairs, livrm, birch kitchen & dining area downstairs. Exposed brick wall private terr. leading to your garden. Newly restored bldg. Ideal for couple or bachelors. \$165.
Call (516) 561-0421 (3)

VILLAGE EAST AT AVE. ■

OLD WORLD
FLAVOR... FOR
MODERN TASTE!

7 STORIES OF LUXURY
■ AUTOMATIC ELEVATOR
■ SECURITY TV SYSTEM
■ STREET LEVEL LAUNDRY RM
■ SAFETY ENTRANCE
DOOR LOCKS

ARCHITECTURAL BRICK WALL
IN LIVING ROOM

4 APTS WITH
NORTH LIGHT SKYLIGHTS

BEDROOM APTS AT
EFFICIENCY PRICES
FROM \$107.50

611 East 11th St.
(NEAR TOMPKINS PARK)
YU 2-5016 EVES: TR 1-7880 (3)

6TH AVE. VIC. NEW 18-STORY
Heart of Greenwich Village
24-HR. DOORMAN
2, 2½, 4 & 5 RMS
5-ROOM APT.
2 full bdrms., 2 full baths, 14th floor, 25-ft. living rm., 13x12 dining room, ■ closets (2 walk-in), 2 exposures.
SPECIALLY PRICED FOR IMMED. OCC.

PARKER TOWNE HOUSE
3 Sheridan Sq. Subway at Door
Builder-Owner Mgmt. Porman Co.
Agent on Premises. 929-2951

Bklyn Hgts nr. Promenade. 3 & 4 room fir-thrus in 1840 renovated row house, a/c, new elec. kitchens, dishwasher, no fee.
\$240 up. 522-3148 (3)

4 ROOM APT-W. 15 ST.
\$94.70. Selling furn.
Tel. 243-4180 P.M. (3)

Brooklyn Heights-101 State St.
Newly renov. 2½ rms. Rent. \$130-desire tenant to work as Supt.; rent to be adjusted accordingly. TR 5-8216 wkdays. (3)

UNFURNISHED APTS. (3)

Cheap Lower E. Side Apts.
NO FEE
E. 3 St. - 3 ROOMS\$35.42
E. 8 St. - 3 ROOMS\$41.42
E. ■ St. - 4 ROOMS\$61.50
E. ■ St. - 6 ROOMS\$82.89
E. B'way - LARGE LOFT\$115.00
M. KAUFMAN, 21 1st Ave., OR 4-3760

345 WEST 53RD ST.
1½ rm. apt., paneled wall ■ brick
livingrm., air-cond., newly renov.
\$100-\$120. See Spt. or Pasco, CO 5-2326 (3)

210 E. 11 St.-Renov. brnstrne, 2 bdrms., 2 baths, full fl. thru, fpl., brick walls, dishwasher, a/c, free gas, charm., elegant. \$250 up. Inq. premises; AL 4-6054, OR 3-4782. (3)

MOTT ST., 160
New elev. bldg., tile bath, incln, livrm & kitte, \$65. Inquire Superintendent. (3)

21st St, 207 W. livrm, bdrm & kithe
Walkup, furn \$130; unfurn \$115. Koebler
PL 3-0270 Wm. B. May & Co. (3)

WAVERLY PL. (nr. 6th Ave.) Charming 3 rm. fl. thru; fireplace, built-in bookshelves; terrace. Lease. \$250. Lower fl. avail. for office or business. ST 4-8119. (3)

22 St. 434 W.
3 rms, furn ■ unfurnished.
Stall shower, fplce. \$125-130.
See Banco at 414 W. 22. EN 2-2230. (3)

12 Street (Off Fifth Avenue)
Spacious 4 rooms - reasonably priced.
Ideal Village Location
BARRIE REALTY HA 1-9480-1 (3)

Avenue B nr. Park
4 nice box rooms. Some furn., light, airy, with private bath ■ new appliances. No fee. \$69.80. OR 3-4358. (3)

Ideal Location in the Heart of
MURRAY HILL
2½ - 3 room apts - reasonable rental.
BARRIE REALTY HA 1-9480-1 (3)

Lge 3 rm gdn apt, W. 11 St. Full kithe, 2 working fpices, beam cell, air-cond. \$217-\$230 (gas incl.) 579-7761 days, 989-8196 aft. 6 PM. Avail now or Nov 1. (3)

FASHIONABLE EAST FIFTIES
Bedroom apts starting at \$180 and up. Ideal locations in luxury buildings.
BARRIE REALTY HA 1-9480-1 (3)

APTS IN VILLAGE FROM
\$55 to \$90
Bedroom apartments available.
BARRIE REALTY HA 1-9480-1 (3)

WEST VILLAGE - Centrally located 1 ■
bdrm apts in fashionable new elevator bldg with 24 hr doorman - luxury living immed occupancy - perfect for newly weds or coll students. Rentals are firm - starting at \$150 and up. WE LOVE PEOPLE! We'll give away a special Easter surprise - 1 month's rent.
BARRIE REALTY HA 1-9480-1 (3)

71 St., 62 West
New 1½ room apts, completely modern.
Many closets, birch cabinets.
\$110 and up. LY 5-4626 (3)

11 ST., 631 EAST
(between Ave ■ & C)
3 rooms from \$60 mo. & up.
No fee. See Supt or CA 8-1200

3 ST., 228 EAST
2½ rooms from \$44 mo ■ up
No fee. See Supt or CA 8-1200

BKLYN HIGHTS-COBBLE HILL
1 family Coach House on "Mews" facing Park, has 3 bdrms & dining room with terrace, parking. \$325. For apt. MA 4-7000 (3)

UNFURNISHED APTS 3Cin
REGO PARK - FOREST HILLS

60th
Anniversary
Sale

Lefrak Specials
of the Week

2½ (air-conditioner)\$102 Gas
3½ (kit-din)\$132 G&E
4 (2 bedrooms)\$155 G&E
4 (2 bdrms, Terr, fully A/C\$164 Gas

Immed. & Future Occ.
These and many other fine apartments in new luxury elevator building offering swimming pools, air conditioning choice of decorations, screens, blinds and other optional features for better living.
Life Realty Corporation
IL 9-9025 97-27 64th Rd IL 9-9027
"NEVER A SERVICE CHARGE"

NORFOLK ST., 166
Livingrm, kitchen, tile bath
\$65 month ■ up. No fee
See Supt or CA 8-1200

73 E. 98th St.
1 flight up, 4 rms.
\$66.74, \$79.35
AT 9-3427 1:30-6 P.M. (3)

FLATBUSH OFFICES - LIFE RLTY

60th
Anniversary
Sale

Lefrak Specials
of the Week

2½ (air-cond)\$102 Gas
3 (lobby)\$104 Gas
3½\$120 Gas
4 (2 bdrms terr)\$146 Gas
4½ 2 bdrms, 1½ baths\$149 Gas
5 (2 bdrm), dir-cond, 2 bths\$160 Gas

Immed & Future Occ.
These and many other fine apartments in new luxury elevator buildings offer many modern conveniences: terraces, swimming pools, air conditioning, choice of decorations, screens, blinds and other optional features for better living.
LIFE REALTY CORP.
1790 Flatbush Av. Bklyn. CL 8-9090
"NEVER A SERVICE CHARGE"

NORFOLK ST., 152
3 rooms from \$55 mo & up
No fee. See Supt or, CA 8-1200

11 St., 542 E. Modern Bldg.
Air cond 2 room apt from \$90
See Supt. or call, CA 8-1430

UNFURNISHED APTS. (3)

EAST VILLAGE FOLK
East, near East or Far East. Apt. hunting is ■ DRAG. We've got some groovy 3 rm apartments. They need painting, open fireplaces & cleaning.
low rent ■ low fees ■ The best ■ first SO call. \$40-\$65 D'HRAMA
306 East 6th St.
982-9490 (3)

BKLYN HIGHTS., 182 AMITY ST.
(Court & Clinton). Just completed 3's 4's & 5's. FHA. Free air-conditioning. Open for inspection daily. No fee. From \$120. Call UL 5-9547 days, 855-9760 evenings. (3)

W. VII. 1½, new kitte.\$100
W. VII. Studio apts., a-c, elev.\$120
W. VII. Livrm, bdrm, kitte.\$125
W. VII. Huge Studio, 2 exposures, a-c \$145
Prime Loc. 2½ (bedrm) fpl, suit man \$155
Charm St. 3½, a-c, elev.\$165
VII. Livrm, inside balcony, kitte, elev \$170
Waverly Pl. 3 rms., fplce, furn.\$200
W. VII. duplex, ■ rms., ■ lge studio, fplce, suit man\$325
Near Wash. Sq. Mod. 5½ (3 bdrm) ■ baths, furn, or unfurn\$275
Near Sheridan Sq. Lge mod. 5½ duplex, fplce., a-c, patio\$425

VILLAGE BROKERS, INC.

FIRST ST., 31 EAST
(NEAR 2nd AVE)
2 rooms plus private bathroom
\$80 month & up No Fee
See Supt. or CA 8-1200

GR. VILL. - Bedford St., beaut. 7 rms. 2 Baths, modern duplex, w/b fpls, dishwasher, wired air cond.\$375
GR. VILL.-Beaut. duplex, 5 rms., 2 baths, w/b fpls; suit 1-2 men\$400
Gramercy Park-Lge. 3 rms., livrm., bdrm., full kitchen\$210
Hanfield, Callan, Ruland & Benjamin
434 6th Ave. (Mr. Brown) OR 4-9104

7 ST 70 EAST NR 2 AVE
2 Rms. plus kitchenette. Modern
Building \$77.05 CA 8-7007

MURRAY HILL: 3½ rms., elev bldg., \$111
MURRAY H. MILLER MGMT.
71 W. 12th St. CH 3-8400 (3)

APTS. AVAIL. ALL OVER N.Y.C.
Every price, type, size ■ neighborhood. Use our developed indexing system. Some apts. fees, some no fees. Open 7 days for your convenience
ABLE APT. FINDERS ■ CONSULTANTS
200 West 72 St. TR 3-0500 (3)

RIVERSIDE DR. VIC.
Good street-unusual apts in fine bldg. w/elev., incln, a/c avail, laundry rm, TV intercom lobby.
1½ studio, large\$115
2½ rooms\$125
3 full rooms\$135
4 rooms\$188
TR 3-0500 (3)

LARGE & UNUSUAL APTS. FOR RENT
We have or can find the 5-7-8-9 and over room apt. - Unfurnished, furnished, semi-professional, professional for you. Try us. Lincoln Center, Riverside Drive, West End, all areas.
ABLE APT. FINDERS TR 3-0500 (3)

Central Park West vic. 70 St.
1½ very large rms. Hi-ceiling, working fireplace, unusual brownstone, fine st. near Lincoln Center, \$130. Also 3 rms., \$135. Phone TR 3-0500. (3)

BROOKLYN HEIGHTS
Mod elev bldg, 2½ air-cond. rms. \$135
New equip. Nr. all subways
875-7090 or UL 5-3304

FOREST HILLS LEFRAK

ACT QUICKLY!

60TH
ANNIVERSARY
SALE

SAVE
UP TO
\$1,404
in
LEFRAK
CITY

Take advantage of this special savings event celebrating the Lefrak organization's 60th anniversary.

2½\$113
3½\$134
4½\$156
(convertible 2 bedroom)
5½ (conv. 3 bdrm-terr-dishwash-2 bath)\$189
6½ (conv. 4 bdrm-terr-dishwash-2 bath)\$234

TOTAL FACILITIES
FOR TOTAL LIVING

Fully air conditioned on site
swimming, tennis, restaurant
theaters, parks, playgrounds,
library and many more features

First Come! First Served!
Junction Blvd. & L. I. Expressway
AR 1-7600 Rental Agents & Consultants
LIFE REALTY CORP.

AR 1-7600
& RENTAL EXPERTS, INC.

FURNISHED APTS. (4)

73 LEXINGTON AVE. NR 26TH
Efficient compact 1½, elev, incln, colored tile bath.
WEEKLY RENTALS \$25 TO \$27 (4)

HOUSTON ST. NEAR BROADWAY. 3 RM.
APTS. FURN. OR UNFURN.
FROM \$18 WK.
532-2832. (4)

188 E. 3rd St. 3 rooms,
a) improvements. Business
couple. \$59 month. See Supt.,
apt. 4 or TA 8-3014. (4)

EAST VILLAGE NEW BLDG.

2½ Rm Apts Furn or Unfurn
Wk or mo \$75 & up. See Super 610 E 11 St. (4)

89th St. near C.P.W. 2½ rms.
Beaut. furn. Newly decorated.
Clean, quiet house. \$125.
IN 7-0923 before 10 & after 6 for appl. (4)

COMPLETE 2½ RM PAD
■ Hi-Fi, TV, anti-fm, carpet, huge closet.
\$45 mo. 220 E. 3rd OR 4-4184 (4)

FURNISHED APTS. (4)

13 ST. (4TH AVE.)
SUBLET - A/C STUDIO.
Newly renov. bldg.; full kithe, affr. furn.
\$135 OR 4-7050 MU 3-3784 (4)

Single rooms\$10 and up
Doubles\$22 and up
E. 20's; phone GR 5-1849
W. 23rd; phone 675-6638 (4)

87th St. 36 W. (C.P.W.)
Lge. 1½ newly dec. affrac. furn, col.,
Tile Bath, also single rm. avail.
nr. all trans., reasonable. (4)

11 St. E. 3 rm. \$49, partly furn., also unf.
Mod. 3, tile bath, \$76. 2 rm. for 3 mos. \$52.
Call OR 3-3897 9 PM-11 PM
OR 3-4461 3-4 PM (4)

Bklyn., Williamsburg-5 min. NYC
3 rm. mod. apt., nicely furn., private tile
bath, elev. incln. Well-kept bldg. No fee.
\$80. Call 4-4867. (4)

24 ST. WEST opp. London Terrace.
1 rm, bath, kitte. 1 or ■ yr lease \$85
ALBERTI ■ ROMANO
143 W. ■ ST. GR 7-8230 (4)

Chelsea (W. 20 St.) 1 rm apt. gd clean
bldg\$8.50 wkly.
74 St. East, 3 rm apt. sep. bdrm.
good bldg\$98
Apt. Bkrs. YU 2-2300 (4)

SUNNY 3 ROOMS
EAST 20'S. \$105 MO.
Call after 6:00 PM. 889-6684 (4)

10 St. (off 5 Av) Lux. bldg., hi-floor, lge.
livrm., 2 bdrms., 2 baths\$350 mo
Nov. 1st for 6 months
Hanfield, Callan Ruland & Benjamin
434 6th Ave. (Mrs. Forman) OR 4-9100 (4)

BEDFORD ST. 1 yr sublet, 1 rm, bath,
kitchenette, elev bldg single occup. \$110
ALBERTI ■ ROMANO
143 W. 4th St. GR 7-8230 (4)

For Immediate:
Greenwich St. Livrm, bdrm, kitte, bath,
fplce\$138.18
Christopher St. Livrm, bdrm, kitte, bath,
fplce\$132.46
Gay St. Livrm, kitte, bath, fplce.\$130.00
Bedford St. Livrm, kitte, bath, fplce.\$125.00
Perry St. Livrm, alcove, kitte, bath,
fplce\$111.93
Perry St. Livrm, kitte, bath, elev.\$90.00
NO FEES OR COMMISSIONS
MARTIN 16 CHRISTOPHER ST. CH 2-

FURNISHED APTS (4)

Continued from page 35

W. 78th ST. NR. DRIVE

2 rm. garden apt. bargain sublet. 1 yr. Attr. furn. \$100 Single person SC 4-1822 (4)

16th St., 21 W. (56th ave.) full kitch., share bath, \$18 weekly. Rooms also available. Couples or men only. See Super (4)

18th ST., E.

2 1/2 rms, \$150; 1 1/2 rms, \$145 & \$150. Some air-cond. Remodeled brownstone. Many others. Broker: MU 9-2145. (4)

West Village—3 1/2 rooms—\$109

Crazy pad—needs paint. Sublease for 9 mos., then new lease. WA 4-5498 (4)

Unusual attractive furnished 3 rms. In clean building. East Village. \$117. Sublease Nov. 1st. Telephone 677-0957 or 475-8249 after 6 P.M. (4)

43 W. 70 St. 2 1/2 lge rms., sep. bdrm., nicely furnished. Quiet building. Ring apt. 4 after 5:30 PM weekdays, all day Sat. & Sundays. Avail. Oct. 18. (4)

MacDougal St. 3 rms, tub-in-kitch., private w/c. \$58. Marion-LR 12x18, kitch 6x10, fple. \$90. 10 St. W. (nr. River) Excel. 3, full bath fple., part furn. \$132. PETER JAKOBSON OR 3-2700

PROFESSIONAL APTS. (5)**St. Marks Pl., nr. 1st Ave.**

Entire first floor in brownstone bldg. Suitable for professional only. Reasonable. TR 1-1040 (5)

Lower Fifth Avenue — Ideal for Doctors. Private Entrance—5 rms or 4 1/2 rms avail. will alter to suit — with 24 hr doorman. Reasonable. BARRIE REALTY. HA 1-9480-1 (5)

1st St., 52 E. (Bet. 1st & 2nd Aves) Comm. & Residential block \$50 mo. Immed. Occupancy See Super. 50 E. 1st St. Apt. 1 or call PL 7-3404. (15)

PERRY ST.

rooms, must be professional. \$100 month. Call HA 1-9530 (5)

Opp. Tompkins Sq. Pk. (E. 10th St) Cheery 5 rm corner apt. Ideal for artist, A.I.A., M.D., etc. \$200. No Fee. TR 3-1100 (5)

APTS. TO SUBLET (6)

East 50th bachelor apt. aircond. 1 lrg. rm., sep. kitch, TV. Doorman. long short sublease. \$200 p.m. EL 5-6862 (6)

13 St. bet. 6th & 7th. 16 mos. lge. room, kitch., tiled bath. f.p. built-in bookcase. 3 fl. up. \$110 YU-2118 days. (air-cond. for sale, cheap) (6)

224 WEST 72ND STREET. Sunny 1 1/2—modern kitchen & bath—large window—clean—sublet 6 mos. or longer—available Oct. 15. \$80. HA 1-7440. (6)

E. 12 St. new 20-story luxury bldg. centrally air-cond dishwasher. 24-hr doorman service, full bedroom, 9mo sublet, designer furniture, call after 6 pm 228 1629 (6)

Sublet 13 mos., poss. longer. HI flr, Radio City area. Fully furn 11 rms, piano \$250. Sublet 1 man, Miss Johnson, Wm. B. May Co. PL 3-0270 (6)

SHERIDAN SQUARE. 2 rms, unfurnished. Luxury bldg. 24 hr doorman. Sublet 6 mos. \$145 monthly. Call UN 5-5179 aft. 12. (6)

APARTMENTS TO SHARE (7)

50's (1st Ave.) Student/business girl to share furn. large 4 rms with same. New building. Air-conditioned. References. \$75. PL 8-2944. (7)

LOOKING FOR A ROOMMATE?**FIND-A-ROOMMATE SERVICE**

We screen & interview carefully. Girls & women only. 865-9348 (7)

26th St. at 5th Ave. Business girl share 3 sunny rooms with same. Own room. AL 5-4789 days. WH 4-2100, ext. 479 evenings. (7)

3 1/2 RM. garden-terrace. West 70's and CPW. Congenial, male, early 20's, college preferred. Call evenings: 799-1377 (7)

Bklyn Hts. Gentleman wants to share sunny 6 rm apt with same. Near Lex & 7th Ave subway. Sep bdrm. Call morning. MA 4-6703; 3-11 P.M.: YU 9-8060. (7)

E. Village. 2 bath terrace apt. Own room for female student-working woman. Share apt. w/young mother & boys. 254-8229. (7)

MIT male co-op student will share furn. 4 rms. Sher. Sq. vlc. till end Jan. Private bedroom. \$70. Prefer student. Call 924 5490 after 5:30 PM. (7)

Apt. to share with girl, 27, furnished attractively. \$90. West 13th Street. 243-0639 (7)

College grad, 25, female will share beautifully furnished elevator apartment with same. \$85. SC 4-0610 (7)

West Vill. 3 1/2 rms., priv. bdrm., courtyard, call. grad. seeks same. \$95. Incl. utils. Call after 6 PM weekdays & after 12 noon weekends. OR 5-2769. (7)

Lawyer, age 27, wishes to share apt. Excellent location East 80's. \$107 each. UN 1-8857 (7)

East 74th St. Female Coll. grad., 23, desires same to share lux. air-cond. furnished apt. Immed. occupancy. \$100 month. 249-9065 (7)

16th St. W. 6th & 7th Ave. Air-cond. 4 1/2 rm apt. Intelligent man, 21-30, share with same. Own rm. \$115 plus 1' furn. 691-6576 (7)

Young male, college grad., wants to share your apt. with same. Write Box 825, Village Voice, Sheridan Square, New York 14, N.Y. (7)

APARTMENTS TO SHARE (7)

Man seeks 1 or 2 same, to age 35, share beautiful 4 1/2 room modern, a/c apt., 2 blocks subway, Forest Hills. Call TW 6-6231 (7)

Female to share with female student 3 1/2 room West Village apartment mo. plus utilities. Call OR 5-4315 (7)

Graduate student, female, has 2 1/2 rm apt to share. \$52.50 mo plus utilities. 3rd Ave. between 26 & 27th Sts. Call OR 9-4943 after 4 P.M. (7)

Jewish girl seeks girl (age 28-38) to share pleasant 3 rm elev apt. E. 90's. Convenient trans. \$79 incl. utilities. TR 6-5877 evenings. (7)

2 NYU female grad. students seek third girl to share 4-room apt. Sullivan St. Elevator bldg. 162 mo. 4 blocks to NYU. 996-1708. (7)

Female student desires upper-class or graduate student to share modern, fully furn 2 1/2 rm apt. \$90 monthly plus 1/2 elec. Visit 13 W. 13th St. apt. 3E South, between 7-11 PM any night soon. (7)

College graduate, female, 23, desires one or two others to seek and/or share apartment. Call 966 1708 (7)

13th St. & 7th Ave. Columbia student 22, to share 4 rms. Sep bdrms, fully furn. Wall-to-wall carpeting. \$80 mo; sec. & 1/2 utilities. AL 5-0461 (7)

Young man, Spanish, has 2 1/2 rm. apt. to share with same, to 23 \$50 month. 203 E. 27 St. Apt 4Z Orlando (7)

33rd St. (Lexington & 3rd Ave.) Catholic man has attract. furnished 1 room apt. w/vacancies for 3rd 4th man. Own rooms w/large closets. \$62 and \$67, respectively, incl. GE. Security \$22. Home: 5:45 pm weekdays, weekend. Call MU 5-9073 (7)

APTS. TO EXCHANGE (8)

Exchange spacious 2 rm elev apt. W. Vill. controlled. \$72 for controlled bedroom apt similarly valued. Call Mr. Philip. MU 2-8140 10-6 PM. (8)

APARTMENTS WTD. (9)**Free Service to Landlords**

We have select responsible invest. gated tenants who need your vacant apartments. Location—East Side, West Side, all around town. Furn or unf. N. A. Bruno & Co., Inc. 170 Waverly Pl. WA 9-2748-9 (9)

Young architect desires floor-thru garden apt. in brownstone, W. Village, \$150 to \$175. Call daytime: EL 5-3660 evenings: 677-5942. (9)

Exchange 3 rm (sm. bdrm) — Walk-up. Fireplace. Sunny. Central Village. \$68. For similar larger apt. \$145. Call WA 9-8742 evenings. (8)

Beaut. sunny 4 1/2 fl. thru. REAL BARGAIN. Cent. Vill. nr. 1 Ave. Ideal couple, for large 1 b.r., cent. Man or Vill., elev. or 1 fl. to \$250. OR 5-9031. (8)

W. Village — 3 rooms — Light Fireplace or Terrace — up to \$200 Will cooperate. Days — Jay Herman WH 4-1212 (9)

Serious Grad. Student needs small apt. Sublet or Lease 6-8 months in NYU vlc. Maximum \$80 month OR 9-5774 after 6 PM weekdays. All Day Weekends. (9)

Attorney seeks West Village apt. under \$100. Write Box 927, Village Voice, Sheridan Square, New York, 14, or call TE 1-8838 after 7 P.M. (9)

Students Teachers etc. waiting. All sized apts. Furn. unfurn. lease, sublease via Spacefinders. 507 5th Ave. UN 2-4800 OX 7-4887 (9)

EUROPEAN FAMILY OF FIVE URGENTLY NEEDS 6 ROOMS UP TO \$275. NOV. 1 OCCUP. Village preferred. 477-5570. (9)

Wanted to sublet for 1 mos.: Furnished studio or 1 bedroom apt. in E. 50's or Greenwich Village. Box 934, Village Voice, Sheridan Square, N.Y. 14, N.Y. (9)

Seeking sublet apartment to \$110 pref. Upper West Side, at least November-January. Call Mary, PL 2-9110 or RI 9-9176 eves. (9)

Young Physician-in-Training desires furnished 2 1/2-3 1/2 room apartment — Greenwich Village only (West preferred) \$100 or less, including utilities. Call Dr. Collins. UN 1-9000 or MA 5-6066. (9)

FURNISHED ROOMS (10)

LARCHMONT RESIDENCE. 27 W. 11th St. Single, doubles, newly decorated, share kitchen, laundmat, elevator, \$14 weekly up. (10)

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New type of facility offers homelike atmosphere in town house near Village. Non profit. Would also be interested in making facilities available for out-of-town or World's Fair guests for short periods of time. Elizabeth Lyon CH 3-6284 (10)

200 W. 88 St. (cor Amsterdam Ave). Furnished studio rooms for students only. \$10 wk. kitchen facilities. MU 3-4821 or John at building. (10)

140 E. 31 ST. Quality doubles — efficiency kitchenettes. refrig. From \$19.50 weekly. Who needs it? But some have air-conditioning. (10)

Large L-Shaped Room with 3 windows & skylight in private brownstone, Chelsea. Call YU 9-0070 after 5 P.M. (10)

FURNISHED ROOM (10) — Room for rent, 98th St. & West End. Penthouse room with view. Kitchen & terrace privileges. Young woman. MO 3-5109 (10)

BROOKLYN HEIGHTS

Bus. woman, Charm. studio rm., kitch. for Others. All subs. \$9 wk. MA 4-9727. (10)

LOFT SPACE WANTED. WILL SHARE — PAINTER. NO LIVING. CALL BA 7-9249 EVES. (14)

FURNISHED ROOMS (10)

MEN'S INTERNATIONAL STUDENT HOSPICE. \$12-13.50 week. Kitchen TV, Stereo, rec. room, discussion etc. European Hostel Plan. The Director, 201 E 6 St. N.Y. 9. N.Y. CA 8-7478, all hours. (10)

64 Fort Greene Place, Lafayette A Station, 2 nice rooms, quiet, clean house. Free G&E. \$17 weekly. 522-0156. (10)

Sunny, comfortable room in elevator building. W. 16th St. Business person. References. Call Wed & Thurs evenings: WA 9-6424 (10)

222 RIVERSIDE DRIVE

Very large private residential hotel. 300 BEAUTIFUL ROOMS \$16.50 wk. up. Refrigeration & cooking in every room. For information or reservations call RI 9-6320 (Mrs. Rubino) (10)

21st St. near 9th Ave — Exceptionally nice room with kitchen in quiet house for young gentleman. Weekly. Call CH 3-7787 after 6:00 P.M. (10)

Furnished rooms for rent.

Singles or doubles \$13.00 wk up. call 757-5890 (10)

Furnished room in nice apartment on Riverside Drive, with cooking facilities for rent. Reasonable. UN 5-0068 (10)

W. 79 St. cor. Broadway. All transp. Large, light, cross vent., semi-pvt. bath, 24 hr. doorman. Business person or student. SC 4-4696 (10)

Large romantic skylite studio to share, safe, convenient, parlor floor. 14th St. — 2nd Ave. Call Mornings OR 5-8592 (10)

Large studio with office & living facilities, 2nd Ave. nr. 13 St. Approx. 2000 sq ft w/mezz 16' cell. Owner will improve for suitable tenant. Call OR 7-2727. \$400 mo. Others. (10)

HOTELS (12)**VILLAGE PLAZA HOTEL**

79 Washington Place GR 7-1466 Singles daily \$4 wkly \$18. Spec. mo. rate. students \$70 elev. maid ser tel. (12)

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NEWLY FURNISHED ROOMS. Permanent, transients accommodated. COMPLETE HOTEL SERVICE. Washington Sq., N.W. GR 7-8150 (12)

HOTEL ALBERT

Newly furnished 1-2 also 3 Rm. House-keeping Apts. Full Hotel & maid Service From \$140 Monthly. (12)

LIVE AT THE HUB OF THE VILLAGE! BROADWAY CENTRAL. BEAUTIFUL — LARGE — NEW! Sales & dble. — \$15.50 to \$22.50 wk. up. 2 rm. kitchen apts — \$30 per wk & up. Meeting Rooms Rehearsal Studios. Accommodating 20 to 200. 3RD ST & BROADWAY — OR 4-6300 (12)

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ALTON HOUSE HOTEL

14 St. cor. 7th Ave. Near everything. Spacious — Bright — Double Rooms for Couples \$22.50 week. Attractive Singles \$12.50 week. Transients Accommodated CH 2-9540 (12)

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2508 Broadway, between 93rd & 94th. 182 rm apts. Hotel service. \$18 & up. Call RI 9-5100 or inquire at desk. (12)

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CHILD CARE — free pick up and deliv. Hot Meals. Overnight. Young mother of one. CA 8-6402 (12A)

STUDIOS & LOFTS (13)

Photography studio, also suitable artist. Good darkroom. North light. Elevator bldg. Doorman. Upper West Side. A/C. Sublease Wkdays TR 7-5459. (13)

Artist's Studio with living quarters 259 7th Ave. (nr. 25th St.). Owner will create 3 sep. studios/lofts: 20' x 40', adaptable special needs. Top with special skylights. Mildred. GR 5-7877-2868 (13)

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Stage fully equipped seats 75. New piano air-cond \$4 per hour. Mr. Gioconda. 586-3727 or JU 6-6300. (13)

W. 12 St. — 2 rms. basement floor-thru suitable for studio-office. \$100 HINES & HINES WA 4-7655 (13)

SKYLIGHT STUDIO

Midtown, off 5th Ave. \$60 month (non-living) 914 - TE 4-3559 evenings. (13)

ARTISTS LOFTS

\$100 up. Several locations, living or working. Walter Scott Co. CI 5-4400. (13)

Handsome professional studio available by the hour—25'x30', mahogany paneled, hardwood floored studio—72nd Street between Broadway & West End Avenue—SC 4-8563. (13)

Newly furnished room with piano, Broadway in West 70's, for teaching and practicing. Call 787-5205 afternoons and evenings any day. (13)

Beautiful Studio-West End Ave. (181 St. 38 x 17 plus foyer—rent day or night. Ideal for rehearsals & meetings. phone 222-0833 (13)

21-23 Bleecker St., also 34 E. 20th St. Store basements and lofts. Suit. artist: Half-block all subways, Immed. Occup. GR 7-4336 or HA 6-3883 (13)

BOERUM HILL: BROOKLYN. Carriage house, 2 floors—ideal studio & home for artist; sculptor, \$19,000. Boerum Hill Realty. MA 5-6962, MA 4-7042 (13)

LOWER FIFTH AVENUE. Suitable for all business. 6500 square feet—very reasonable. BARRIE REALTY HA 1-9480-1 (17A)

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Loft w. furn. apt. lease for 1 year, excellent condition and natural light, skylight, 45x75, 12 minutes from the Port Authority, Hoboken, (201) 792-0314. (13)

5 Ninth Ave. W. Vill. Freshly painted, H/C, bathroom, new elec. wires, suit. for any bus. Inquire 32 Gansevoort St. STORE. CH 3-4877, EVES SW 5-0231. (13)

Studio 15x20 plus kitch, fple. & good north light, furn. G&E. Incl. lease. \$98.88, Chelsea. Int. Brownstone House. OR 1- (13)

10 W. 18th St. New floor, high ceilings. Approx. 1500 sq. ft. Attractive, light, elevator. (516) CE 9-1025 (13)

NEWLY DECORATED

studio-lofts. 225 1st Ave. nr. 14th St. GR 7-7593 (13)

LOFT-STUDIO, 20x40, 1st floor up—6th Ave & 25th St. All conveniences. Good for artist, sculpture office. Call AL 5-4149 (13)

Loft, possible living for painter or sculptor. 25x50, high ceilings. \$90 per month, utilities included. Call BA 7-3029 Tues., Wed., Thurs. only. (13)

BASEMENTS (13A)

198 ELDRIDGE ST. (off Houston at "D" train) 25x30, private toilet, heat, electricity, sep entrance. \$19 mo. Suit. studio. No living. Supt. Apt 182. YU 2-2300. (13A)

Village vicinity — commercial basement, studio, 4 rooms. 11x45 over-all. \$35 month. No fee. BERNARD-CHARLES, INC. 45 Christopher St. CH 3-0038 (13A)

STUDIOS & LOFTS WANTED (14)

COMBINATION TO \$200 WTD. Need loft-ig. apt. or store. Comb. living/business. w/wo applncs-lease-Manh. Co. operate. Write Box 889, VV, Sheridan Sq., N.Y. 14. (14)

Leather-craftsman will exchange instruction or products for p/t work-space. No machinery. Exclusive handbags & belts. Phone weekends: IN 7-3656. (14)

Art teacher seeks large living/work space (Loft/aprt) for less than \$100. Quiet, responsible. Call AK 8-8162 evenings. (14)

STORES FOR RENT (15)

THOMPSON ST., SO. VILLAGE. 2 Blocks IND subway, nr. NYU. Double window store, high ceilings. New sink and toilet, etc. \$85 OR 4-7050, MU 3-3784 (15)

703 Greenwich St. (10 St.) Stores & bsm. approx. 25x100 w/garden. 3 frpces, excel for bar, restaurant, etc. For appl. call Wm. Gottlieb, 475-1400. (15)

Bedford Street Cherry Lane Theatre-Attr. store, new oak flr, new elec. wiring, A/C outlet. Suit. photog., studio, gallery, etc. HI ceiling \$125 OR 4-7050 (15)

Street-level store & basement. Approximately 2400 sq ft. Large front window. Heavy a/c power. \$135. TR 1-1040 (15)

Sixth Ave. 1400 sq. ft. plus basement. Lower 30's. Call Milton between 9 am & 5 pm \$6.50 mo. MU 4-8768 (15)

Gren. Vill. 94 Charles St. Approx. 24x50 ideal for liquor store & other business. \$225. Call OR 5-4217 9am-7pm. Call AL 5-9436 8 pm-10 pm (15)

South Village off E. Houston 250 Elizabeth St. Heated store w/2 rms. & shower, 11x55. \$75 mo. 845-6344, OL 7-0464 or see super. (15)

4 RM APT & 2 STORES

Can be separated. Inquire 136 Ave. C (Egg store) (15)

STORE—52 GREENWICH AVE. NY

17x60, choice block, \$425 mo. 634-1279 (15)

21st St, 202 West—off 7th Ave opposite new bldg., store double window. \$110 mo. OX 7-0024. (15)

10th St, 368 E. (Betw. Ave. B & C) 70 ft. deep. Suitable artist or sculptor, living quarters. HI ceilings. \$125 See supt. or Mr. Ring, LE 4-5927. (15)

E. 10th St. Corner Ave. A 130' frontage ideal for furniture or other retail. Will divide. TR 3-1100 (15)

GREENWICH VILLAGE—Prime location Approx. 16x70, rent \$425. Call Miss Tedesco, VILLAGE BROKERS, 269 W. 4 St. WA 4-7305 (15)

OFFICES FOR RENT (17)

799 BWAY COR 11 ST OFFICE SUITES 150 to 5000 sq. ft. SUITABLE ANY BUSINESS OR PROF. BUILDING. BEING MODERNIZED. NON-RESIDENTIAL. LOW RENTALS. OR 3-4114 AGENT ON PREMISES (17)

44th St., 252 W. Full 2nd fl. office space, priv. bathroom. Heart of theater district. App. 1200 sq. ft. \$300 month. Call EL 5-2348 for appt. (17)

42 STREET, 22

HELP FEMALE (24)

Continued from Page 36

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Wanted-Babysitter. Mature woman or capable student. Must have experience with 1 1/2 year olds. 2 ofts./week & some nights. Poss. more later. \$1/hr./will incr. 477-4454. (24)

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Fee paid. Work for 1 man. A-1 Co.
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Export firm. Village. Knowledge of French. Send resume to Box 921 VV, Sheridan Square, NY 14, NY. (24)

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career apply to assist executive director of world famous foundation, contact with heads of State; politically aware, good typing, life steno, fee refunded!
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36 w 44 Agency 37 w 43 (24)

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assist writer & producer of award winning TV show; able to handle a myriad of detail & adeq steno
CAREER BLAZERS
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for a pleasant Village office.
421 Hudson St. 4th floor. (24)

COLLEGE GRAD TRNEE \$85
top apply to train in busy personnel dept, able to handle much follow thru
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serve as a meeter & greeter in fascinating exhibition hall, much contact with the public, interested in the arts!
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Two girls from nursery school to babysitter 67 E. 4th St. 4:00-4:15 PM \$5 a week GR 3-7063 (24)

CHILD CARE - HOUSEKEEPER
mature - affectionate to lovely 3 1/2 yr old. Sleep in. References.
SU 7-8448 (24)

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Light typing. Pick your own hours. Call Mr. Robera, OR 5-1450. (24)

COLL GRADS \$80-\$100
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Avon Christmas
Gift Cosmetics now ready for waiting customers. Nail advtg & beautiful pkging make it easy to sell & earn big comms in spare time near home. Free beauty classes, no experience required.
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Hotel Reservations, E. Side.....\$400
Hotel Rep., top Co., heavy exp.....\$500
Hotel Rep. trainee-1/yr.....\$350
Sales gal Gourmet foods.....\$60+5% comm.
Boutique shop, sales gal.....\$100+comm.
Junior Secy. Glamour rest.....\$85+meals
Gal Friday-with Steno.....\$85-\$100
Bilingual Secy.....\$85 to \$95
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Gal-Fri Personnel \$80
Type 50 wpm, detail work with top mgmt; poised; figures.
Remer-Ribolow Agency 2 W. 45 (24)

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Gd typg manual, life exp, very attractive
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Model trainees, sizes 10-12\$75
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IF TIGERS COULD ONLY TYPE
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However our personnel can't find any QUALIFIED TIGERS, leaving all the positions open for you lucky:

SECRETARIES
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Make lots of money on a temporary basis.
Many other positions available this week.

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60 E. 42 ST.
SUITE 505
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Asst. traffic manager - opaty. w/food importer. Good typist; exp. in traffic work; good at figures. Liberal company benefits. Convenient downtown location. WO 6-4320. (24)

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Stenographer & Research Asst. Chapman & Garber, Architects & Planning Consultants, 29 Claremont Ave., 1/2 block W. of B'way, 1/2 block N. of 116th St. nr. Columbia. \$100 wk. Call UN 5-8911, Mrs. Goddard. (24)

BABYSITTER or STUDENT
to pick up & deliver two girls from nursery school to 6 St. & Ave C. 4:5-30 pm daily. CA 8-2183. (24)

BABY SITTER, COLLEGE STUDENT PREFERRED; 5 AFTERNOONS, 2 EVENINGS FOR GIRLS 5 AND 7.
OR 5-8221 (24)

Recept Clericals to \$85

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HORN Agency, 130 W 42 St. (24)

BABYSITTER
Young college or business girl for 6-yr.-old boy - 1 eve during week & 1 day over weekend in exchange for own room, both and breakfast. SU 7-2223. (24)

Artist-dsgnr-publ \$90
Sm knl of typography, art bkdg, excel oply
Remer-Ribolow Agency 2 W. 45 (24)

Prod clk-publishing \$85
Gd with figures, brite, gd training spth. Fine book publisher.
Remer-Ribolow Agency 2 W. 45 (24)

ROOM AND BOARD
in exchange for staying with 9-yr.-old girl nights & weekends. E. 94th St., Mrs. Chaplin, PL 3-0270 days or
TR 6-8325 nights (24)

Admin Asst-Mktg \$110
Coll grad, excel type, 2-3 yrs exp. Excel with detail, contact, biz rsch, fee reim.
Remer-Ribolow Agency, 2 W. 45 (24)

Child care for lovely 7 mo. old girl. Mature, gentle person needed. Mon-Wed-Sat. References. CH 3-2173. (24)

Gal-Fri Publishing \$90
Gd typg, sm coll, no deg, brite, excel org.
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Gal-Fri library \$95
Life steno, gd typg, assume respons, 2 yrs coll.
Remer-Ribolow Agency, 2 W. 45 (24)

Gal-Fri book promo \$90
Life steno, excel typ, assume respons, fee negot.
Remer-Ribolow Agency, 2 W. 45 (24)

Admin Asst-Secy \$100-\$105
Adeq sten, well org. own corresp, busy phones. Prote. welfare org. Village area.
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Secy-Intl affairs \$115
Very gd sten & typ. Excel benefits, coll pref, fee reim.
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Excel skills, top level exp, very poised, coll grad, fee reim.
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P/T WORKER, 1-5 P.M.
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Call CH 2-7215 betw. 10 & 4. (24)

Asst. bkpr-adv \$95
Consumer agcy. 1-2 yrs exp. type 45 wpm excel appearance.
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Dict-Sec. Educ pub \$100
Sm col, gd skills fee remb.
Remer-Ribolow Agency, 2 W. 45 (24)

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CALL AT 9-0182 (24)

Gal-Fri mktg \$85
Very life exp, gd, solid typg, phones, mdtm, fee reim.
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TEMPORARY

SEE THEM ALL
SELECT US

LEGAL STENOS\$3.10
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Need select group top women. Must be reliable, mature, skilled, competent, neatly groomed. Minimum 2 years business exp, available for 4 weeks min.; tests required. Work for blue chip clients in New York City. Interviews 9-4.

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Gals Fri w/wo sten\$80-95
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Jr. Stenos\$85-100
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Temporary No Fee

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(Stat File-General-Messgrs)
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GET PAID VACATION!

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FOR MAIL ROOM
-STENO JUNIOR-
WA 5-1119 (24)

Recept. Model w/life typ, size 10-12.....\$85
Recept. R/TV, top opportunity.....\$85
File clerk, fee repd, Motion pics.....\$75
Clerks, life typ, photo studios.....\$75
Recept. trainee, talent agcy.....\$290
Med. Secys., top offices.....\$135
Med. Recept. Dr's ofc, 5 Ave typ.....\$100
Editorial copy editor, Supvr. top literary publisher\$6500
MEL GABBE AGENCY 485 5th Avenue (24)

PART TIME-EVGS.

SALES

Prefer some sales exp. for small hospital gift shop. 5 to 9 PM Mon. thru Fri. Apply Personnel Dept.
N.Y.U. MEDICAL CENTER
568 FIRST AVE., N.Y.C.
An Equal Opportunity Employer (24)

GIMBELS
HAS OPENINGS FOR
SALES PEOPLE
TO WORK
PART-TIME
3 evenings & Saturday
PREVIOUS EXPERIENCE PREFERRED
LIBERAL EMPLOYEE BENEFITS
GIMBELS
33RD ST. & BROADWAY
APPLY IN PERSON
AN EQUAL OPPORTUNITY EMPLOYER
Please bring Social Security card. (24)

HELP WANTED MALE (25)

HUNTER

Agency

MANY FEE PAID OR REPAID

ACCTG CLERK\$75-110
BKKPRS-F.C. & ASSTS \$100-125
CLERKS\$65-100
SHIPPING-STOCK\$60-75
SALES100+
TRAINEES\$65-100
OFFICE BOYS\$55-70
485-5 AVE. RM 916 (25)

Print Buyer\$6500
Radio Buyer\$8500
TV Buyer\$8000
All round good media buyer.....\$10,000
2 Adv. Media Resrch Analysts, to \$13,000
M/F-Mkt. Rsch. position, N.J., to \$12,000
M/F-Production.....to \$10,000
Sandy Wyatt, Campbell Agency, 730 5th Av Suite 1903, Call PL 7-5727 for oppt. (25)

**ELECTRONIC PARTS
DISTRIBUTOR EXPANDING**
Position Open For:
STOCK CLERKS
RECEIVING & SHIPPING
OPPORTUNITY FOR ADVANCEMENT
Phone for Interview
ASK FOR MRS. NAIMAN
CH 3-5200

TERMINAL-HUDSON ELECTRONICS, INC.
236 West 17th St., N.Y.C. (25)

Dependable man - good at figures.
Merchandise trainee - exp. unrec.
\$95. Advancement. Work in Manhattan.
Call Mr. Kelly, 9:30 eves, (516) 446-8394 (25)

HELP MALE (25)

Salesman-exp. in marketing. Retail merchants, B'klyn area. Salary or Commission. Immediate management opportunity if qualified. 989-2362. (25)

ADV. Layout and Production Manager for Offset Newspaper shop. Experience necessary. TE 9-3112 or Box 922, VV, Sheridan Sq. NY

HELP MALE (25)
P/T College student, assist executive 20 hours weekly. Hours approximately 12 P.M. to 4 P.M. or 11 A.M. to 3 P.M.
Call 873-5855 (25)

PORTER

57 ST. ANTIQUE SHOP
Furniture exp req. PL 9-3122. (25)

Man to play Aimwell in Beaux-Stratagem at Sarah Lawrence College in Feb. Rake type. Should be about 5' 10". Expenses and possibility of some fee. Call PL 5-8456 Wed., Thurs., Fri. after 8 PM (25)

ADV. Layout & Production Mgr. for offset newspaper shop. Experience necessary. TE 9-3112 or write Box 922, VV, Sher. Sq. NY 14. (25)

INVENTORY
CONTROL
CLERK PUBLISHING

Good oppty with leading publisher for individual with publishing exp. & good figure aptitude; typing helpful. Salary open. OR 7-6713 Ext. 740
AN EQUAL OPPORTUNITY EMPLOYER (25)

COLL GRADS \$80-\$100

frn mkt research - we specialize
Research Exec Agency 420 Madison (25)

Salesman/Days. Experience necessary. Bright, clean-cut, personable.
SERENDIPITY 3
TE 8-3531 for appointment (25)

SUPERINTENDENT

Greenwich Village-Excellent location
3 rooms plus \$75 mo. YU 9-6252. (25)

PICTURE FRAMER, exp. working mgr. for quality retail frame dept. Supervise selling, ordering, matting & fitting. Sam Flax Co., 25 E. 28 St. MU 3-2960. (25)

Editor Asst. top trade Bk. Pub.....to \$9M
Chorlist-Fee pd, kin, color plates.....\$435
Boy train take pics Adv. Co.....\$260
Boy, fee repd, train Adv. Prod.....to \$70
Export Secy/Admin Asst, knl. Span ...\$120
MEL GABBE AGENCY 485 5th Avenue (25)

Boy - high school grad. - stock, excellent opportunity for advancement. Abraham's Magazine Service, 56 E. 13 St. OR 4-0606 (25)

YOUNG MEN

to assist mgr in local office. Full or part time. Must be neat and ambitious. Able to start \$1.65 an hour fulltime. Apply 65 Nassau St, NYC, Rm. 1101, bef. 9:30. (25)

HELP-MALE FEMALE (26)

GENIUS PROJECTIONIST (16 MM)
Evenings. Unusual hero's position. Must take responsibilities.
THE BRIDGE THEATRE. OR 3-4600 (24)

SECYS \$90-\$150
JUNIORS, EXECUTIVES - FUN JOBS
Advertising, Radio, TV Career Jobs
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COLLEGE GRADUATES. Any degree.
\$5,700. Train Social Work. Free tuition. One months vacation. Catholic Admt. Org.
K. B. White Agency, 56 West 45th St. (26)

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TOP PAY & BONUS NO FEE
Needed Immediately!

BKKPRS
STENOS
CLERKS
TYPISTS
STATISTICAL TYPISTS
MACHINE OPERATORS:
COMPTOMETER
DICTAPHONE
PLUG-MONITOR-KEYLITE

HUNTER

Temporaries

16 E 42 ROOM 916 (26)

Portrait Models Wanted
\$1.50 an hour
Male - Female - Any Age
Call UL 8-7653 (26)

Traf Coord-Publ \$9M
Coord, edit, print prod, art & distrib superv. Mag or book exp.
Remer-Ribolow Agency, 2 W. 45 (26)

Editor-Asst-Fiction \$100
Mainly juvenile, some adult. Copy edit, proofread 1 yr exp.
Remer-Ribolow Agency, 2 W. 45 (26)

HELP! SNCC NEEDS
volunteer typist for 2 weeks. Day or eves.
YU 9-1313 (26)

ARTISTS

TO PAINT PAINTINGS

PART TIME OR FULL TIME

242-4804 (26)

TEMPORARY JOBS for men and women with office SKILLS now available at VILLAGE PERSONNEL, 567 6th Ave. CH 2-0036 (26)

P/T Recept/Clerks, no skills\$30 per wk
Adv. Prod. Make-up Manager.....\$8M
Adv. Prod. Assistant.....\$6200 M
Stat. Clerk, Col. Grad.....\$395
Purchase & Production Asst.....\$130
Editorial Prod. Ass. Math & Science, 6-9M
Inventory Control Clerk, Bk. Pub.....\$90
MEL GABBE AGENCY ...485 5th Avenue (26)

MIDDLE-AGED COUPLE WANTED FOR SUPT. (MANHATTAN)
CALL EVENINGS; GE 6-9678
FROM 8 P.M. TO 8:00 P.M. (26)

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Men or women, full or p/t. Licensed real estate brokers, salesmen or unlicensed trainees. Car helpful but not necessary. We will teach you an interesting & profitable phase of real estate. Call TR 3-0500, Mr. Glenn or Miss Pearl. (26)

PART TIME
TYPISTS

PROOFREADERS

4-8 PM and other hours

AMERICAN GIRL

330 Madison Ave (42 St) 30 floor

150 Broadway, Room 1805 (26)

Wanted: 2 male or female
paper-mache artists to make
miniature figures and props.
Call AL 4-5535 (26)

PART-TIME EMPLOYMENT

Interesting work in research dept. of major advertising agency. Aptitude for figure work desirable. Some college helpful. Flexible hours. Call PL 3-4440 for information. (26)

Work where you live

Full or part time

Immediate employment

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FOR THE BEST JOB, OPPORTUNITY IN
ADVERTISING PUBLISHING
CORPORATE HQS. FILMS
PUBLIC RELATIONS
12 E. 53 St., N.Y.C. 421-2300

DON'T RIDE! WALK

PERMANENT VILLAGE

OFFICE JOBS

THROUGH

VILLAGE PERSONNEL

Agency

CH 2-0036

567 6th Ave. (cor. 16th) (26)

Artist, 28, exp. antique framer
finisher, fitter, display work, sel-
designer, illustration, gallery mgr.
seeks p/t work. Pref. gallery. 677-1345. (27)

Edit-trainee-science \$90

Min. 1 yr. physics, 1 yr coll math,
coll grad. Fee reim.
Remer-Ribolow Agency,

SITUATIONS WANTED (27)

Continued from page 37

Yng man, early 20s, with 2 yrs coll. speaks 4 languages. Excellent appearance & social poise. Draft class 4F. Wants job from 2 P.M. on. 925-5425 before 10 A.M. (27)

Woman (50) at peak of maturity; varied background in administration (in music school, health, labor movement) in teaching, work with children, travelled; desires position where energy, responsibility, enthusiasm are required. Write Box 932 VV, Sheridan Sq., NY 14 (27)

MALE BABYSITTER
Responsible art student. Days & most eves. Good with all ages & dogs. Teach simple crafts. Phone evenings GR 3-7255.

Office Asst., typist, bkpg., gen. procedures, switchbd., phones, can work under pressure, adaptable, handle own corres. 6 1/2 yrs exp. 1 girl off. TW 1-8962. (27)

Here I am: 2 yrs. Harvard; 2 yrs. Columbia arch. Ready for work, morn. or aft.: Films, dishwashing, copyreading, stone-cutting, stage sets, anything. MO 2-6875. (27)

Female, 21; Creative, active, knowledge paste-ups, typing, selling, switchboard. Experienced. Reply Box 930, Village Voice, Sheridan Sq., N.Y. 14. (27)

Baby sitter. Experienced. Reliable. Any age. From 8 AM to 6 PM. Full or part time. East 6th Street. Call 982-8029. (27)

Male, 27, wants P/T job for evenings, about 6-9 PM & weekends. Write Mr. Buchler, 116 East 4th St., N.Y. (27)

CHILD CARE
Large playroom with lots of toys. Backyard with sandbox. \$25 per wk. Call GR 3-7390 during the day. (27)

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Classical Piano Instruction, Beg.-Int.-Adv. Emphasis on Chopin & Liszt. Bravura Piano Style. Joseph Como, 929-3829. (28)

GUITAR INSTRUCTION
All folk, blues, bluegrass, rock & roll, vocals too. JEFF CHASE all levels studio 120 Charles phone AL 5-8427 anytime (28)

BROOKLYN HEIGHTS
Piano lessons in your home. Progressive, thorough teaching offers solid foundation in styles & technique. All ages & skills. 875-7462. Beth Bright, B.M., M.M., Indiana. (28)

STUDY CELLO
WITH JOEL FREEDMAN
Beginning and Advanced Students
Experienced with Children.
YU 9-4449 or 989-4508 (28)

RECORDER & Krumphorn
Pvt. and class - 3 N.Y. Locations
Howard Vogel
LE 4-7584. (28)

SPANISH DANCING
FLAMENCO, REGIONAL, CLASSICAL
Rima Vegas has a unique approach. Unusually good with children. Also special classes in Ballet.
Call evenings OR 5-4758 (28)

French language, conversation lessons. After 5:00 PM Monday thru Thursday. Phone Mr. Potocki, PL 4-1040 from 9-5 & CH 2-8192 after 6 P.M. (28)

FRETTED INSTRUMENTS SCHOOL
OF FOLK MUSIC
319 6th Ave. Banjo & guitar lessons. Individual Beginners, Intermediate, Advanced. ENROLL NOW! YU 9-1992. (28)

JAZZ & BASIC INSTRUCTION
Flute, Clarinet, Saxophone
EDDIE WASSERMAN, Juilliard Graduate 15 yrs. exp. Benny Goodman, Gerry Mulligan, Stan Kenton Gene Group. TR 3-5293 8 West 75th St. (28)

PRIVATE LESSONS
FLAMENCO GUITAR
H. BERLOW CH 3-6552 (28)

CLASSIC BALLET
Sat, Sun & Eve classes. Beg. Int. Prof John Barker, 8 E 12 St 2 fl, MU 5-8819

FLUTE LESSONS
Instructor - University of Conn.
Anton Kuskin EN 2-8225 (28)

PRIVATE INSTRUCTION ON
TROMBONE & TRUMPET
BY PLAYING PROFESSIONAL
CALL 831-3184 (28)

INSTRUCTION (28)
ITALIANO LINGUA MORTA?
Learn quickly its movement and rhythm. Acquire comparative French mastery for same modest rate. 242-0822, after 6. (288)

Modern Dance Classes in Limon Technique at Clark Center YWCA, 51 St. & 8th Ave. Wed & Sat, 10:30 AM to 12. Alice Condolina, Instructor. Call now: CI 6-3700 or 799-0492 (2)

U.S. girl wishing to improve Spanish seeks Mexican girl wishing to improve English for conversation sessions. Write Box 936, VV, Sheridan Sq., NY 14. (28)

PIANO THEORY Lessons planned for your own needs. All ages, stages. Performance skills or beginners. Juilliard recommended Naomi Weiss, concert pianist - "Stupendous" - Bavarian Courier, Munich, 7/18/65. See Display ad. JU 6-6300. (28)

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All styles
John Hopkins 551-3873 or 477-0570. (28)

INST (28)
FRENCH-SPANISH TUTORING
PRIVATE LESSONS
Exp'd, licensed teacher. Excellent results. AL 4-0782, or message CL 6-4873. (288)

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BANJO, GUITAR, AUTOHARP
& MUSIC THEORY. Old-time music & new. Old techniques & new. Beginners and advanced
GERALD MARKS RI 9-4567 (288)

Keyboard, Harmony Ear Training
STEVE KUHN
Jazz Usage. 1:30 PM-5:30 PM CI 7-4528

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CELLO LESSONS
Oberlin Conservatory Graduate, Fulbright Grantee. Beginning & Advanced Students. CAROL BUCK. MO 3-7174. (28)

Private lessons in German & French. Qualified teacher. Call OX 7-8667 after 6 P.M. & Saturday & Sunday all day. (28)

PIANO INSTRUCTION
JOYCE ELLIN
UCLA grad., teaching exp. WA 5-6710. (28)

CERAMIC INSTRUCTION
Call The Potter's Craft, 205 E. 27th St. LE 2-1292 or YU 2-2691 for information. (28)

PIANO & THEORY
WENDY A. ENGEL
Graduate Juilliard School of Music
60 East 9th St. CA 8-3546. (28)

LANGUAGE SPECIALISTS
SP/FR/IT/GR/PORT—Instruction groups & private tutors, translations, interpreters. Idioms: 535-8470; 722-6680. (28)

SING-PLAY GUITAR
Coll. Student with 10 yrs. exp. desires to teach children & young adults to sing & play guitar. Home instruction if desired. 1/2 hr. \$2.50, 1 hr. \$4.50.
Tony Altman, 20 W. 9 St. AL 4-9682. (28)

FOLK GUITAR
CAROLE WERNER
YU 2-4540 or PL 7-6300 (28)

POPULAR AND JAZZ PIANO
Play by ear. Learn chords, improvisations. Singers, accompany yourself. Beginners welcome. E. Starr, TR 3-2449, PL 7-6300

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PIANO, THEORY, GUITAR
ALL AGES, ESPECIALLY BEGINNERS
JA 2-2871 BROOKLYN HEIGHTS (28)

CLASSIC GUITAR
Also music theory at the guitar.
C. DAVIES 877-0733 (28)

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6 private lessons \$15-Foxrot to Frug. Free parties. Open 12 noon-10 PM
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Distinguished Voice Teacher
FRANK W. KELLY
formerly of Rome and Milano
COMPLETE VOCAL DEVELOPMENT
Through Authentic Bel Canto Technique
UN 5-9836 1-10 PM (28)

WANT TO SING AND
PLAY GUITAR?
JEAN COOPER OR 4-7505 (28)

GUITAR AND VIOLIN
Shirley Dewald AL 4-7939

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Your ability to play, more important than your ability to pay. Call eves: 877-2299. (28)

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Is teaching all American folk guitar & banjo styles. Blues & rock, too.
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GERMAN
by native experienced college teacher
specializing in tutoring for Ph.D.
reading exam.
CH 3-5091 mornings 10-12 A.M. (28)

TUTORING
Junior & Senior H.S. English, French, Math & Chemistry. Experienced; references. Call 928-7918 before 10 AM & after 8 PM. (28)

PRIVATE LESSONS in elementary, Intermediate 7 advanced Russian by experienced Native born teacher. Rapid progress. Day or eve., SP 7-4836, Nina Balanova. (28)

SINGING INSTRUCTIONS
arranged with internationally famous opera personality. Only those who think they have it and are prepared to work for success need apply. Doors will be open. Call PL 1-4120 between 9 & 6. Mr. Norman. (28)

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Antiques, Frame & Printing Restorations. Refined canvas.
Margaret De Mena, 453 East 88th (York). Art gallery on premises. SA 2-3527. (29)

Primitive art from many East African tribes: masks, statues, fetishes, weapons, combs, stone carvings. Private collection being disposed. East 50th St., Manhattan. 421-3485 for appointment. (29)

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Large collection from Jalisco, Nayarit & Colima cultures. All authentic figures, bowls & animals in fine condition. Call 989-6815 for appointment. (29)

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WAREHOUSE SALE
2 Carloads of Unpainted Furniture at 1/2 Price!
25 Vanloads of Unclaimed Furniture. GOING VERY REASONABLE
FREE DELIVERY!
Hollywood Beds & Sofa Beds Complete \$25
COME - BRING MONEY
EVERYTHING CHEAP
A DINNEMAN STORAGE
OPEN 9-6:30 DAILY CH 2-5782

MATTRESSES LIQ. \$27
Plus box springs. Pick up at FACTORY or pay only \$4 freight for all sizes: Twin, Double, Queen, etc.
TE 1-3357 or LO 4-3250 (29A)

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264 W. 11 St. (cor. W. 45th) OR 5-2333. New & used bedding of every description. Studio couches, box spring & mattress. \$29.95—Immediate Delivery—Also Furniture (29A)

Danish Wall Unit 6x8 Ft.
5 cabinets, records, chest, desk, bar, shelves. TE 1-3557, Sat. 1-6, Mon-Tues. 6-9 P.M.

\$500 Philco Refrigerator, 1 owner; excel. condition. About 19 cubic ft., 29x32x67; would swap for smaller unit; also Webcor tape recorder. SP 7-7249, keep trying. (29A)

MERCHANDISE (29A)

Walnut table 24"x40", glass top.
4 MATCHING CHAIRS.
OTHER SMALL ITEMS.
Call OR 5-3079 7-9 P.M., Mon-thru Thru.

SONY TAPE RECORDER
IN GOOD SHAPE.
VERY REASONABLE.
228-8891 (29A)

COUCH 74", WALNUT FRAME, CANE SIDES, TOAST SILK UPHOLSTERY.
BRAND NEW, MUST SACRIFICE — \$100
EVENINGS — YU 9-5159 (29A)

Imported Cane Bentwood Rockers .. \$50.00
Cane Bentwood Arm Chairs \$24.95
Imported Cane Bentwood Veneer Chairs \$9.95
Imported Bentwood Veneer Chairs \$9.95
Director's Chairs; All Colors ... \$3.00
Imported Walnut Folding Chairs ... \$7.50
Heart Shape Wire Chairs \$9.95
High Black Slat ROCKERS \$50.00
Antique Large Belly STOVES \$0.45
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ELECTRIC TYPEWRITER
\$65
729-8376 (29A)

GOYA G15 Hard Case
good cond. \$95
CA 8-6402 (29A)

For sale: Kitchen counters, Chinese rug, Tappan 4-burner large stove, Maple table w/4 chairs, other things.
243-0073 (29A)

SCANDINAVIAN MODERN TEAK
COFFEE & DINING TABLES.
ANTIQUE ROCKING CHAIR.
CALL AFTER 6 PM. CH 3-4562. (29A)

Sofa, Danish Import, 90", 100% Danish wool, beaut. styled, perf., prac. new Also dble. bed, box spring & mtrs. Com. walnut dble. bdsm set. All perf. 877-2231. (29A)

Sofa for sale.
Excellent condition. Very cheap.
Mrs. Soules, office CI 5-3530
Home GR 5-4118 (29A)

ELEGANT BARGAIN SOFA just uphol. gold print cotton. \$142. WA 4-0935 Wed P.M. or Thurs. A.M. or Box 923, Village Voice, Sheridan Square, N.Y. 14. (29A)

Mono Hi Fi
Garrard R.C. Model 80. Grommes Amplifier. Large corner baffle 30" x 19" x 15". As is—very reasonable. WA 5-4206. (29A)

GOING ABOARD, FOR SALE —
Antiques: chairs, tables, chest, handsome umbrella stand, couch, pictures, etc. CH 2-6432 (29A)

Two bedroom sets, T.V., Console table, French Bench, chandeliers, antique columns. Quick sale, 255-2195, 4 to 10 P.M. All day Saturday, Sunday. (29A)

*Baby Stroller. Two-Seater,
Never used. \$20.
Call OR 7-1529 (29A)

Excellent condition — name brands: baby carriage, English coach (9 mos.), stereo phonograph, tape recorder, TV, bdsm & dining sets. OR 7-5100, apt. 601, morns. & eves. (29A)

CHEAP!!!
Wood: a) record cabinet b) bookcase c) bar stools (2) d) 6'x3' book-hi-fi case
MUST SELL MU 3-0769 evenings (29A)

Sewing machines — Manufacturer changing World's Fair exhibit. (9) brand new 1965 demonstrator automatic zig zag sewing machines, monograms, buttonhole, fancy work, etc., without attachments. Authorized warehouse disposal. Terrific buy at \$39.
Warehouse Manager Call 299-8141 (29A)

4 RM. MODEL APT. FURN
Manufacturer's rep. to dispose new Danish furniture: modern livings, 4 bdrms—Spanish, Danish, provincial, Early American. 6'x8' wall unit. Sacrifice. Sat. 1-7, M, Tues 6-9. TR 6-5642. No ans LO 4-3250. (29A)

WE BUY & SELL
FURNITURE ANTIQUES-BRIC-A-BRAC
REUPHOLSTERED FURNITURE
CHESTS RECORD T.V.
KERSHEN FURNITURE
1 Ave. B (cor. Houston St.) OR 4-9770.

BROADLOOMS, Fine new-good used. Custom colors. Low prices. RUGS-Oriental. Chinese. KLEIN 3d Ave & 28 St (also business carpet specialists) LE 2-8018

USED HI-FI & TAPE RECORDERS
BOUGHT—SOLD—TRADED
TOP CASH PAID
Douglas Hi-Fi Bargain Basement
WO 4-0470 128 Greenwich St., NYC (29A)

MATTRESSES \$24.95
Simmons, Sealey, Kings & Queens our specialty. Instant free del. WI 2-0444 (29A)

REFRIGERATOR
Excellent condition. Medium size. 5 years old. \$85.00. 212 Sullivan Street, Apt. 2A after 6 P.M. (29A)

CHANGING DECOR—Danish sofa & chair plus plastic covers.
Perfect condition. Reasonable.
Call after 6 P.M. LI 4-4312 (29A)

Furniture, piano, clothes, etc. Family in Europe; Must sell. Sun. 12-4PM. 205 W. 15 St., #4B. Or call 787-7242 evenings. (29A)

Double bed: foam mattress, box spring w/ Walnut Heritage headboard, 3 pcs \$40; Greek Floata rug, charcoal, approx 6'x8; \$35; Mexican rug, bright red design, 5 1/2 x 9, \$15. Relaxisor, \$60. PL 5-3175 eves. (29A)

FOR SALE
BALDWIN ACROSONIC SPINET
Mahog. exc. cond. \$500.
Phone CH 3-0995 after 7:30 P.M. (29A)

Giving away furn, lamps, rugs, books, household items at ridiculous prices. Must sell at once. Apt. overcrowded.
Please call eves. WA 4-8734 (29A)

Antique desk, very old, A-1 condition; Stamp collection; rare old books, clippings, radios, misc. items. Private. No dealers. P.M.'s. 787-5205 (29A)

USED FURNITURE FOR SALE.
EXCELLENT CONDITION.
1 COUCH, 2 ARM CHAIRS, BUREAU.
THE LOT FOR \$60. 691-5614. (29A)

PIANOS (29B)

STEINWAYS
LIKE NEW, BARGAINS
TOLCHIN, 732 5WAY (NR. 8-3T) (29B)

MUSICAL INSTR. (29D)
GUITARS-DRUMS-AMPLIFIERS
FLUTES-SAXOPHONES, ETC.
Favilla, Selmer, Ludwig, Goya, Armstrong, Ampeg, etc.
LOWEST PRICES IN THE CITY
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MUSICAL INSTRUMENTS (29D)
TATAY CLASSIC GUITAR
\$150 WITH CASE
RI 9-4567. (29D)

MERCHANDISE WTD. (30)

GOOD PIANO WANTED
GRAND OR SMALLER SIZE.
Please call CH 2-069 mornings or eves. (30)

SMALL GRAND PIANO
WANTED.
Phone 460-7275 (mornings best). (30)

AUTOS (31)

Alfa Romeo Giulietta Spyder
1959, RED, 42000 MILES. GARAGED. BEST OFFER AC 2-2980. (31)

Mercedes Silver Sedan
Excel., AM-FM HI-FI, Snow Tires. Mercedes Quality for V.W. Price-\$590. OL 1-4165. (31)

Austin-Healey, 1963, MK II
Excellent condition, many extras, garaged, original owner. Best offer. TR 4-5844. (31)

57 Volkswagen convertible.
Good dependable transportation.
Best offer over \$200. Call Tues, Wed., Thurs. only BA 7-3029. (31)

Volkswagen 1965 Deluxe Station Wagon, fully equipped, sun roof, driven 2000 mi. Best offer. Will accept trade.
AL 5-0934 (31)

1966 Volkswagen, Station Wagon, "1500" Variant, ONLY DRIVEN 100 MILES ARRIVING THIS WEEK. BEST OFFER. CALL EL 5-0718; A.M. & P.M. (31)

1965 Ford Sta. Wagon, Country Squire, 6 pass., power steering, roof rack, Color red, low mileage.
Call TR 3-2654 (31)

\$50
1953 Chrysler. Excellent cond. Radio, Heat, Luxury.
WA 5-5835, Wed. & Thurs. (31)

1964 Hillman Husky Wagon. Like new. 18,000 mi. New spare, snows, roof and artist accessory racks.
WA 5-6514 9-5 P.M. Weekdays (31)

SIMCA STATION WAGON
1959, WITH SNOW TIRES—\$125
CALL AG 9-9633 Sun-Thurs. evenings. (31)

'64 Pontiac Catalina Convertible
Power steering & brakes
Under 20,000 miles. Excellent condition.
Carol, OL 7-8936 (31)

JEEPSTER 1950 Conv. White.
Collectors item. Kept in garage.
BARGAIN AT \$500.
Call CI 6-8050 or MO 3-1033. (31)

1962 RAMBLER AMERICAN
Standard shift, radio, 24,000 miles.
Mechanically excellent, one owner. \$500.
549-6123 9-11 P.M. weekdays (31)

Volkswagen 1959 De Luxe Wagon
1964 engine. Excellent condition.
\$550.
WA 3-7000 days. (31)

Must sell my 4-Door 1960 V-8 Ford.
Motor like new. \$350.00.
CALL YU 9-3859
or WA 9-6385. (31)

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WEDNESDAY (October 6):

Films, by Mike Medike, Richard Patton, Michael Houghton, "Loop Study," "Shadowgame," "D. M. T.," "Stones Dripping," "American Dream," "Willow Water," "Lifemask," "Extension," "Li Shadow Gram," Bridge Theatre, 4 St. Mark's Place, 8 p. m. (\$1.50; reservations OR 3-4600);

Films, Bruce Connor's "Cosmic Ray," Ed Emshwiller's "Lifelines," Stan Brakhage's "Wedlock House: An Intercourse," Bruce Baillie's "On Sundays," "Bride of Frankenstein," "Old Maid in the Parlor," "Beauty and the Beast," Bridge Theatre, 4 St. Mark's Place, 10 p. m. (\$1.50; reservations OR 3-4600);

Films, film-makers' open house, Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8 p. m. (\$1.50);

Films, "A Night at the Pekin Opera," "China Under Communism," "Dong Kingman," Chatham Square Branch Library, 33 East Broadway, 8 p. m. (free);

THURSDAY (October 7):

Lecture, Lia Knoepfmacher, M. S. S., "The Problem of Religion," Postgraduate Center, 124 East 28th Street, 8:30 p. m. (\$1);

Films, Richard Patton, Michael Houghton, Mike Medike, see Wednesday, October 6;

Films, "Cosmic Ray," "Lifelines," etc., see Wednesday, October 6;

Talk, Andrew Sarris on "auteur" theory of cinema, Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8 p. m. (\$1.50);

Films, by Stan Vanderbeek, Movie Subscription Group, 24 Horatio Street, 8 and 10 p. m. (contribution);

Dance recital, East Indian and Interpretive, Raymond MacLean, Coda Galleries, 89 East 10th Street, CA 8-1177, 9 p. m. (contribution);

FRIDAY (October 8):

Poetry reading, Sotere Toregian, Coda Galleries, 89 East 10th Street, CA 8-1177, 9 p. m. (contribution);

Films, by Stan VanDerBeek, see Thursday, October 7;

Films, Jose Rodriguez Soltero's "The Fruit of Evil," "Jeravi," "All These People," "El Pecado Original," "Psychic Death," and new film with Carl T. Dreyer, Mark Sadan's "White Peacock," Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8 and 10 p. m. (\$1.50);

Films, Andy Warhol's "Kiss," Stan Brakhage's "Loving," M. Putnam's "Hard Swing," Thomas A. Edison's "The Kiss," anonymous "Boxed In," Bridge Theatre, 4 St. Mark's Place, 8 p. m., midnight (\$1.50; reservations OR 3-4600);

Films, Richard Patton, Michael Houghton, Mike Medike, see Wednesday, October 6;

Films, by Herb Grika and Kip Coburn, Kaymar Gallery, 548 West Broadway, GR 7-6510, 8 p. m. (contribution);

SATURDAY (October 9):

Films, George Kuchar's "Corruption of the Damned," Mike Kuchar's "Green Desire," Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8 and 10 p. m. (\$1.50);

Films, "Kiss," "Loving," etc., 8 and 10 p. m., midnight, see Friday, October 8;

Films, by Stan VanDerBeek, see Thursday, October 7;

Films, by Herb Grika and Kip Coburn, see Friday, October 8;

SUNDAY (October 10):

Films, by George and Mike Kuchar, see Saturday, October 9;

Films, "Kiss," "Loving," etc., 10 p. m., see Friday, October 8;

Program, Robert's Blossom's "Filmstage," with Beverly Schmidt, Scott Cunningham, Beverly Grant, Meredith Monk, Mario Montez, Patricia VanDeVere, poems by Stephen Tropp, films by Mario Jarrin and Buddy Wirtshafter, Bridge Theatre, 4 St. Mark's Place, 8 p. m. (\$1.50; reservations OR 3-4600);

Walking tour, conducted by the Museum of the City of New York, "Henry James' Fifth Avenue," originals at statue of Washington in Union Square, 2:30 p. m. (\$2.50);

Films, by Stan VanDerBeek, see Thursday, October 7;

Films, by Herb Grika and Kip Coburn, see Friday, October 8;

MONDAY (October 11):

Lecture, John V. Lindsay, "Problems of the City," Cooper Union, 8:30 p. m. (free);

Films, "Kiss," "Loving," etc., 10 p. m., see Friday, October 8;

Program, "Filmstage," see Sunday, October 10;

Films, by Stan VanDerBeek, see Thursday, October 7;

Organ recital, Philip Keil, St. John's Lutheran Church, 81 Christopher Street, 8 p. m. (free);

Poetry reading, works of Carl Sandburg and Kenneth Patchen read by John Topp, also Barbara Holland, Herman Berlandt, Eric Amand, presented by Three Penny Poets Cooperative, at Grace Church, 10th Street and Broadway, HA 7-3465, 8 p. m. (contribution);

TUESDAY (October 12):

Films, "Kiss," "Loving," etc., 10 p. m., see Friday, October 8;

Photography talk, Morris Jaffe, Village Camera Club, 53 East 11th Street, 8:30 p. m. (\$50);

Lecture, "Albert Schweitzer and Contemporary Africa," Dr. Conor Cruise O'Brien, NYU's Eisner and Lubin Auditorium, Washington Square South, 4 p. m. (free);

WEDNESDAY (October 13):

Films, Andy Warhol's "Kiss," Stan Brakhage's "Loving," M. Putnam's "The Hard Swing," Thomas A. Edison's "The Kiss," and "Boxed In" (anonymous), Bridge Theatre, 4 St. Mark's Place, 10

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BROOKLYN CHILDREN'S MUSEUM, Brooklyn Avenue and Park Place, PR 4-2900.

BROOKLYN MUSEUM, Eastern Parkway and Washington Avenue, NE 8-5000.

COOPER UNION, 8th Street and Fourth Avenue, AL 4-4300.

DONNELL LIBRARY CENTER, 20 West 53rd Street, OX 5-4200.

FRICK COLLECTION, 70th Street and Fifth Avenue, BU 8-0700.

GALLERY OF MODERN ART, Columbus Circle, LT 1-2111.

SOLOMON R. GUGGENHEIM MUSEUM, 8th Street and Fifth Avenue, EN 9-5110.

JEWISH MUSEUM, 1109 Fifth Avenue, 719-3770.

METROPOLITAN MUSEUM OF ART, 82nd Street and Fifth Avenue, TR 9-5500.

MUSEUM OF THE CITY OF NEW YORK, 103rd Street and Fifth Avenue, LE 4-1672.

MUSEUM OF MODERN ART, 11 West 53rd Street, CI 5-8900.

MUSEUM OF NATURAL HISTORY, 79th Street and Central Park West, TR 3-1300.

NEW-YORK HISTORICAL SOCIETY, 77th Street and Central Park West, TR 3-3400.

WHITNEY MUSEUM OF AMERICAN ART, 22 West 54th Street, PL 7-2277.

p. m. (\$1.50; reservations OR 3-4600);

Films, film-makers' open house, Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8 p. m. (\$1.50);

Lecture, Esther Menaker, "Origin of the Repressed Individual," Cooper Union, 8:30 p. m. (free);

THURSDAY (October 14):

Films, "Kiss," "Loving," etc., see Wednesday, October 13;

Films, Robert Frank's "The Sin of Jesus," Barbara Rubin's "Allen for Allen," Gregory Corso's "Happy Death," Film-Makers' Cinematheque, 434 Lafayette Street, YU 2-4240, 8, 10 p. m. (\$1.50);

FRIDAY (October 15):

Concert, "Flamenco Fiesta," Los Morenos, Cooper Union, 8:30 p. m. (free);

Films, "The Sin of Jesus," etc., see Thursday, October 14;

Films, Pudovkin's "Mother" and "The Lower Depths," Bridge Theatre, 4 St. Mark's Place, 8, 10 p. m., midnight (\$1.50; reservations OR 3-4600);

Concert, American Brass Quintet, New School for Social Research, 66 West 12th Street, 8:30 p. m. (\$2);

SATURDAY (October 16):

Films, "The Sin of Jesus," etc., see Thursday, October 14;

Films, "Mother," "The Lower Depths," see Friday, October 15;

Talk, WBAI programmer Chris Koch, "Report on North Vietnam," plus slides from recent trip, Free University, 20 East 14th Street, 8:30 p. m. (\$1);

SUNDAY (October 17):

Films, "L'Art Retrouve," "Glassmaking," "Works of Calder," NYU's Eisner and Lubin Auditorium, Loeb Student Center, Washington Square South, 4 p. m. (free);

Films, "The Sin of Jesus," etc., see Thursday, October 14;

Films, "Mother," "The Lower Depths," 10 p. m., see Friday, October 15;

Program, Robert's Blossom's "Filmstage," Bridge Theatre, 4 St. Mark's Place, 8 p. m. (\$1.50; reservations OR 3-4600);

Concert, Alexander Schneider and chamber orchestra, with soprano Patricia Brooks, New School for Social Research, 66 West 12th Street, 3 and 9 p. m. (\$1);

THEATRES

"THE DRUNKARD," by W. H. S. Smith, presented by and at the Thirteenth Street Theatre, 50 West 13th Street.

"THE CLASS," by Gregory Rozakis, produced and directed by Ronald Link, Mondays, 8:30 and 10:30 p. m., Actors' Playhouse, 100 Seventh Avenue South.

"IN PURSUIT OF PLEASURE" and "THE MAIN FEATURE," by Sidney Morris, directed by Milton Forrest, presented by M. E. F. Productions, at 41st Street Theatre, 125 West 41st Street, Mondays, 8:30 p. m. (\$1.50; reservations LA 4-6731).

"THE EVE OF THE GREEN GRASS," by Coleman Dowell, October 7, "REBELS AND BUGS," by Wynn Appling, October 11, "THE FINAL SOLUTION OF THE NEGRO PROBLEM," by Tom Mechling, October 12, rehearsed performance-readings presented by Chelsea Theatre Center, St. Peter's Episcopal Church, 346 West 20th Street (free).

"JOE PALOOKA, GO HOME," musical by Sandy Lesberg, Monday to Friday, at 12:15 and 1:15 p. m., 41st Street Theatre, 125 West 41st Street (\$1.50 includes buffet lunch).

"AN IMPUDENT WOLF," by J. I. Rodale, opening October 14, at Theatre 62, 62 East 4th Street.

"TENDER TALES OR FEATHERS ARE FOR RAMMING," by H. M. Koutoukas Friday and Saturday at 9 and 11 p. m., Sunday and Monday at 9 p. m. at Coda Galleries, 89 East 10th Street, CA 8-1177 (contribution).

"STAND UP, FRIEND, WITH ME," poetry by Edward Field, October 8, 9, 15, 16 at 8:30 p. m. presented by Studio Stages at the Renata Theatre Building, 53 East 11th Street, TR 7-9504 (contribution).

"MADAME BUTTERFLY," by Puccini, Oc-

tober 8, 9, 8:15 p. m., Amato Opera Theatre, 319 Bowery, (\$2.50; reservations CA 8-8200).

"AIDA," by Verdi, presented by Ruffino Opera Theatre, October 8, 8:30 p. m., Great Hall, Cooper Union, 8th Street and Fourth Avenue (free).

"LUCIA DI LAMMERMOOR," by Donizetti, presented by Petri Opera Company, Saturday, October 16, 8:15 p. m., 100 West 77th Street (\$1; reservations TR 4-8093).

"THE SEAGULL," by Anton Chekhov, translation by Constance Garnet, Fridays to Sundays at 8:30 p. m., presented by New York Classic Arts Theatre Association, 265 West 87th Street, (\$2; reservations TR 4-8093).

"THEODORE THE MACABRE MONOLOGIST," with Theodore, Saturdays at midnight, NYCATA Theatre, 265 West 87th Street (\$2; reservations TR 4-8093).

"QUEEN ROSE," by Jack Jeglum, Thursdays to Saturdays to October 23 to 8:30 p. m. at Down-Stage Studio Theatre, 321 West 14th Street, YU 9-3854.

AESTHETIC REALISM DRAMATIC READINGS, Thursday, October 7, at 9 p. m. at the Terrain Gallery, 39 Grove Street, WA 4-4984 (\$1).

"ABC OF THE DEVIL," Eli Siegel's comments and presentation of Goethe's "Faust," Saturday, October 9, at 9 p. m.

around town

THE WHITNEY MUSEUM OF AMERICAN ART presents gallery talks on Saturdays and Sundays at 2:30 p. m. (free).

THE AMERICAN MUSEUM OF NATURAL HISTORY presents nature film on Wednesdays at 2 p. m. (free).

THE NEW YORK BOTANICAL GARDEN offers illustrated talks on Saturdays at 3:15 p. m. (25c), Museum Building, Webster Avenue at Bedford Park Boulevard, Bronx.

THE JEWISH MUSEUM offers gallery talks on Thursdays at 3 and 4 p. m. and on Sundays at 2 and 4 p. m. (50c).

THE BROOKLYN MUSEUM offers organ recitals on Tuesdays at 4 p. m. (free).

WEDNESDAY (October 6):

Dance program, Franklin White with Rebecca Lovejoy, "From Class to Choreography," Central Branch YWCA, Lexington Avenue and 53rd Street, 7 p. m. (free);

Gallery talk, Francis Richardson, "The Master of Flemalle," Frick Collection, 3 p. m. (free);

Films, Charles Chaplin's "Easy Street" (1917), with Chaplin, Edna Purviance, and "The Kid" (1921), with Chaplin, Jackie Coogan, Edna Purviance, Museum of Modern Art, 2 and 5:30 p. m. (museum admission \$1);

THURSDAY (October 7):

Films, Buster Keaton and Edward Kline's "Cops" (1922), with Keaton, and "The Navigator" (1924), directed by Donald Crisp and Buster Keaton, with Keaton, Museum of Modern Art, 2, 5:30, and 8 p. m. (museum admission \$1);

Gallery talk, A. L. Chanin, "Post-Impressionism: Cezanne, Seurat," Museum of Modern Art, 6 p. m. (museum admission \$1);

Gallery talk, Gyde Shepherd, "The New Vision in Florence," Frick Collection, 3 p. m. (free);

Gallery talk, "The Master of Flemalle," 5:40 p. m., see Wednesday, October 6;

Concert, Philharmonia Quintet, works of Elliott Carter, Samuel Barber, Darius Milhaud, others, Donnell Library, 20 West 53rd Street, 8 p. m. (free);

Films, "Lamentation," "Adagio," "A Dancer's World," "Brandenburg Concerto #2," "Suite of Berber Dances," "Night Journey," Donnell Library, 20 West 53rd Street, noon (free);

Gallery talk, Angela B. Watson, "Egyptian Art I," Metropolitan Museum of Art, 2 p. m. (free);

Gallery talk, Allen Rosenbaum, "Chinese Porcelains," Metropolitan Museum of Art, 2:30 p. m. (free);

FRIDAY (October 8):

Lecture, Rhoda Helman, "Henry George's Influence on George Bernard Shaw," Henry George School, 50 East 69th Street, 8 p. m. (free);

Films, Buster Keaton's "Cops" and "The Navigator," 2 and 5:30 p. m., see Thursday, October 7;

Gallery talk, A. L. Chanin, "Post-Impressionism: Van Gogh, Gauguin, Lautrec, Degas," Museum of Modern Art, 3:30 p. m. (museum admission \$1);

SATURDAY (October 9):

Films, Buster Keaton's "Cops" and "The Navigator," 11:30 a. m., 3 and 5:30 p. m., see Thursday, October 7;

Gallery talk, A. L. Chanin, "Picasso's 'Mural, Guernica,'" Museum of Modern Art, 3:30 p. m. (museum admission \$1);

Gallery talk, "The New Vision in Renaissance Florence," see Thursday, October 7;

Poetry program, Mary Gregory, Marion Buchman, Ashviri M'Kerlich, presented by New York Poetry Forum, Ligoa Duncan Gallery, 215 East 82nd Street, at the Terrain Gallery, 39 Grove Street, WA 4-4984 (\$2).

STAGED READINGS, scenes from George Bernard Shaw's "Man of Destiny," "Candida," "Don Juan in Hell," Saturday and Sunday, 8:30 p. m., NYCATA Theatre, 265 West 87th Street (\$2; reservations TR 4-8093).

"BRET HARTE'S OUTCASTS OF POKER FLAT," dramatic readings and symposium, Tuesday, October 12, at 9 p. m. at NYCATA Hall, 265 West 87th Street (\$2; reservations TR 4-8093).

at the Terrain Gallery, 39 Grove Street, WA 4-4984 (\$2).

STAGED READINGS, scenes from George Bernard Shaw's "Man of Destiny," "Candida," "Don Juan in Hell," Saturday and Sunday, 8:30 p. m., NYCATA Theatre, 265 West 87th Street (\$2; reservations TR 4-8093).

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3:30 p. m. (free);

Films, "Indians of North America," Brooklyn Museum, 3 p. m. (free);

Concert, Czech Philharmonic Orchestra conducted by Karel Ancerl, Brooklyn College's Walt Whitman Auditorium, Avenue H and Nostrand Avenue, 8:30 p. m. (\$2);

SUNDAY (October 10):

Films, "Five British Sculptors," "Reclining Figure," "Calder's Circus," Metropolitan Museum of Art, 3 p. m. (free);

Choral concert, Mendelssohn's "Elijah, Part I," St. Bartholomew's Church, Park Avenue and 51st Street, 4 p. m. (free);

Film, Michael Curtiz, "Casablanca" (1942), with Ingrid Bergman, Humphrey Bogart, Paul Henreid, Claude Rains, Conrad Veidt, Sidney Greenstreet, Peter Lorre, S. K. Sakall, Museum of Modern Art, 2 and 5:30 p. m. (museum admission \$1);

Concert, American Symphony of New York conducted by Enrico Leide, Brooklyn Museum, 2 p. m. (free);

Concert, pianist Thomas Hrynkiw, Museum of the City of New York, 3 p. m. (free);

Discussion, Tony Ward of American Friends Service Committee's East Harlem Project, "Miseducation in Our Public Schools," Community Church Young Adults, 40 East 35th Street, 7:30 p. m. (50c);

Film, "The Member of the Wedding," with Julie Harris, Ethel Waters, Madison Avenue Baptist Church, 31st Street and Madison Avenue, 7:30 p. m. (contribution);

MONDAY (October 11):

Film, "Casablanca," see Sunday, October 10;

Gallery talks, Beatrice Farwell, "Egyptian Art II," 10:30 a. m., Angela B. Watson, "18th and 19th Century American Painting," 11 a. m., Metropolitan Museum of Art (free);

Films, "Rivers of Time," "Mystery of the Mounds," Metropolitan Museum of Art, 3:30 p. m. (free);

TUESDAY (October 12):

Film, "Casablanca," see Sunday, October 10;

Forum, "Academic Freedom and Academic Responsibility," Robert J. Christian, John Fuerst, moderator Richard D. Leonard, Community Church, 40 East 35th Street, 8 p. m. (contribution);

WEDNESDAY (October 13):

Film, Michael Curtiz, "Casablanca," with Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Conrad Veidt, Sidney Greenstreet, Peter Lorre, S. K. Sakall, Museum of Modern Art, 2 and 5:30 p. m. (museum admission \$1);

Gallery talk, Gyde Shepherd, "Early Niche Sculpture and the 'Saint George' Relief of Donatello," Frick Collection, 3 p. m. (free);

Dance program, Franklin White, with Rebecca Lovejoy, "Double-Work in Partnering," Central Branch YWCA, Lexington Avenue and 53rd Street, 7 p. m. (free);

THURSDAY (October 14):

Gallery talk, A. L. Chanin, "Recent Trends: Pop, Op," Museum of Modern Art, 6 p. m. (museum admission \$1);

Films, Irving Jacoby's "High Over the Borders" (1941), Sidney Meyers' "The Quiet One" (1949), written and edited by Helen Levitt, Janice Loeb, Sidney Meyers, commentary by James Agee, Museum of Modern Art, 2, 5:30, and 8 p. m. (museum admission \$1);

Lecture, Samuel H. Friedman,